

CORNUCOPIA

TURKEY FOR CONNOISSEURS ISSUE 6 VOLUME 1 1994

SUMMER MANSIONS

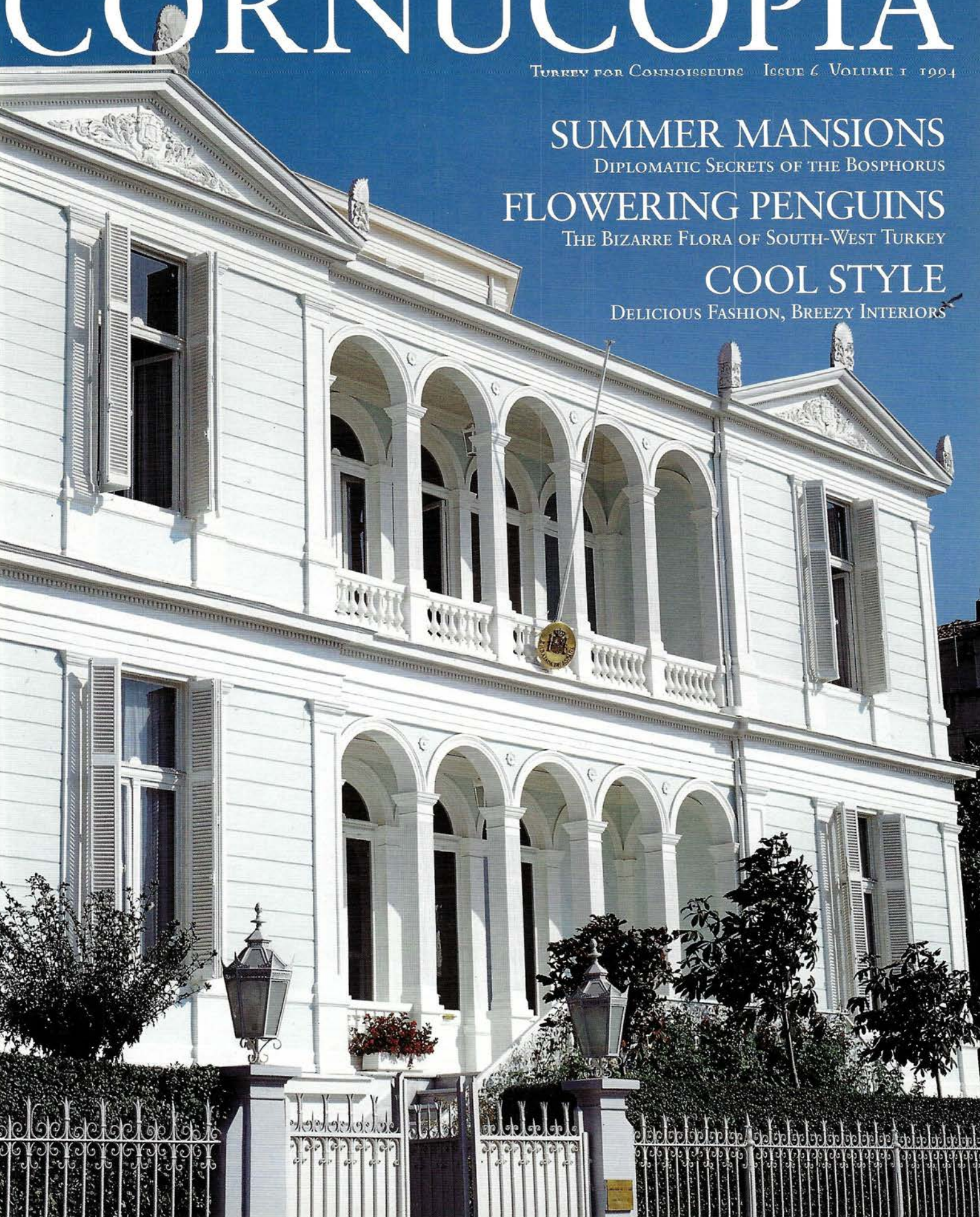
DIPLOMATIC SECRETS OF THE BOSPHORUS

FLOWERING PENGUINS

THE BIZARRE FLORA OF SOUTH-WEST TURKEY

COOL STYLE

DELICIOUS FASHION, BREEZY INTERIORS



Chopard

GENÈVE

depuis 1860



CH Patent

K&K ©

»HAPPY SPORT« – PRECIOUS AT ALL TIMES

General Agent for Turkey: COGEX TRADING S.A. 78, Rue du Rhône. Geneva – Switzerland Tel: 311.38.32

TEKTAŞ A.Ş.

Abdi İpekçi Cad. Altın Sok.
Ahmet Kara İşhanı Kat. 1 No. 7

Nişantaşı – İSTANBUL

Tel: 225.06.40

GALERİ TEKTAŞ

AKMERKEZ

Etiler – İSTANBUL

Tel: 282.04.71

LA BROCHE

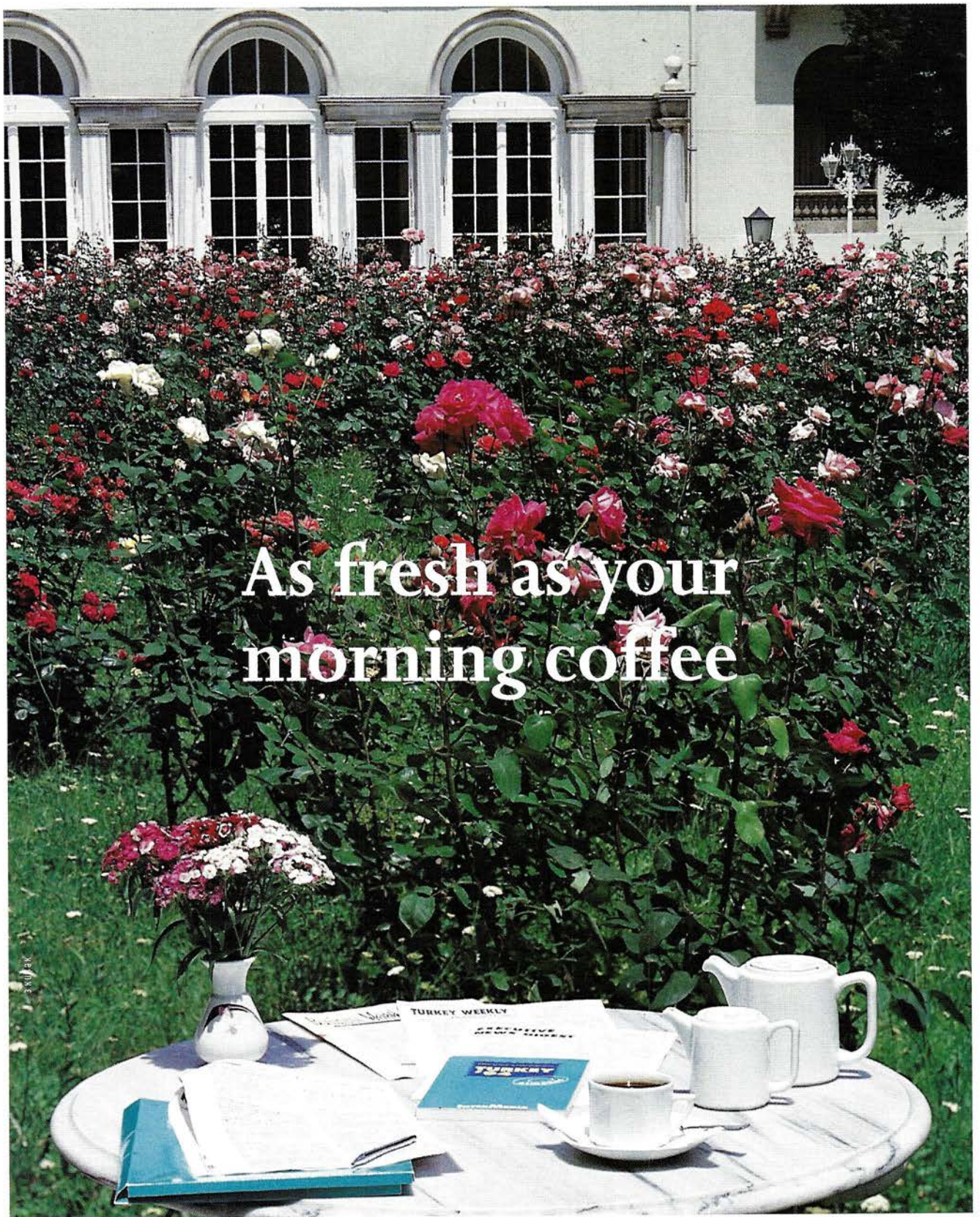
Cumhuriyet caddesi No. 185 Kat. 1 D. 2

Alsancak – İZMİR

Tel: 421.57.06

ARTİSAN

ZAFER SOKAK 42, NİŞANTAŞI, İSTANBUL. TEL 90-212 234 3740. FAX 90-212 247 7191
22 CULROSS STREET, MAYFAIR, LONDON W1 (MS MİNE FİKRİ). TEL 071 499 7243. FAX 071 409 2953



As fresh as your
morning coffee

EXECUTIVE NEWS DIGEST, DAILY SECTORAL CLIPPINGS, TURKEY WEEKLY, BUSINESS MONTH TURKEY, ALMANAC

INTERMEDIA FAST, RELIABLE INFORMATION ON TURKEY

AYTAR CADDESİ 16/11 LEVENT 80600 İSTANBUL-TURKEY PHONE: (90-212) 279 64 02-269 03 28 FAX: (90-212) 264 52 09-278 05 10

Contents

Special Feature

Summer Palaces: the Embassies of the Bosphorus, by Patricia Daunt
Photographs by Fritz von der Schulenburg · 36

Art

Bound in Perfect Glory: Ottoman Bookbinding of the Fifteenth Century · 60
Sheets of Marble: the Traditional Art of Ebrû, by Ali Suat Ürgüplü · 66

Interiors

Travelling Light: an Apartment in Maçka, by Amicia de Moubray
Photographs by Simon Upton · 74

Fashion

Rıfat Özbek: the Autumn and Winter Collections
Report by Nilgin Yusuf · 24

Country Life

Land of the Flowering Penguins: Botanising in South-West Turkey, by Andrew Byfield · 52

Cookery

Fruits of Victory: Cherries and Cherry Recipes, by Berrin Torolsan · 78

Regular Features

CONNOISSEUR

Fantasies and Realities of the Orient

The Edinburgh Exhibition: 'Visions of the Ottoman Empire' · 11

Islamic Art at Auction, Selçuk Coins and the Prince of Wales's Watercolours · 12

A Minister with Portfolio: The Watercolours of C.G. Löwenhielm · 14

COUNTERPOINT

Istanbul Festival Report by John Murray Brown · Property Market, by Andrew Finkel · 30

Turkey's New Television Laws, by John Murray Brown · 32

A Toast to Good Caviar, by Rory Knight Bruce · 34

BOOK REVIEWS

By Ömer Koç and John Freely · 19

SHOPPING

Indigenous Riches, Exotic fashions; plus the Küsav Decorators' Fair · 84

COVER

The Spanish Embassy at Büyükdere on the Bosphorus
PHOTOGRAPHED BY FRITZ VON DER SCHULENBURG

A DIPLOMATIC PROPOSAL.



If you have diplomatic status in Turkey, you can now benefit from 15% discount on all BMWs. The discount extends to any optional features.

For full details, we invite you to our BMW Center in İstanbul or to our office on Atatürk Boulevard in Ankara where you can also contact Mr. Tanju Özenç on 428 25 69.



Borusan Oto

Importer of BMW AG:
BMW Center; (212) 591 30 66 Ankara; (312) 428 25 69 - 467 54 58

CORNUCOPIA'S ISTANBUL HOTEL DIRECTORY



HOTEL MERIT ANTIQUE ISTANBUL

Situated in the oldest, most colourful part of Istanbul, in walking distance of the sites and the bazaars: 275 rooms and 5-star comfort in a renovated Twenties masterpiece (formerly Ramada Hotel): cafés, bars and restaurants serving traditional Turkish, Asian and international cuisine. Facilities for banquets, private functions and conferences.

Tel 90-212 513 9300. Fax 90-212 512 6390



ÇIRAĞAN PALACE KEMPINSKI ISTANBUL

Imperial splendour on the shore of the Bosphorus. A magnificent 19th-century Ottoman palace, with exclusive suites, ballroom and restaurants, and next to it, a modern, elegant waterfront hotel set in one of the world's great hotel locations, with a spectacular, terraced swimming pool on the edge of the Bosphorus.

Tel 90-212 258 3377. Fax 90-212 259 6687



DIVAN HOTEL

A small, elegant hotel facing Taksim Park, at the heart of Istanbul's commercial, shopping and entertainment districts, close to concert halls and conference centres. Refurbished rooms, each with 20-channel colour TV. Noted restaurant and patisserie. International reservations through the Steigenberger Reservation Service.

Tel 90-212 231 4100. Fax 90-212 248 8527



CONRAD HOTEL ISTANBUL

Sweeping sea views and fine service are the hallmarks of this new deluxe hotel just below Yıldız Palace in Beşiktaş: 627 rooms including an executive floor; casino; health club, tennis courts, gym, sauna, steam bath, Jacuzzi and both outdoor and indoor swimming pools; Italian and international cuisine; ballroom and conference facilities.

Tel 90-212 227 3000. Fax 90-212 259 6667



HYATT REGENCY ISTANBUL

Istanbul's newest smart hotel: an opulent Ottoman-style oasis off Taksim Park. 360 deluxe rooms include presidential, executive and junior suites and 71-room Regency Club for VIPs. Superb business centre; Italian, Turkish and Asian cuisine, American jazz bar, al fresco dining above garden and pool; health centre and floodlit tennis.

Tel 90-212 225 7000. Fax 90-212 225 7007



SWISSÔTEL THE BOSPHORUS

Located in Maçka, Istanbul's smart residential and business area, the Japanese-designed Swissôtel, with its palatial lobby and rooftop restaurants, has spectacular views over Dolmabahçe Palace to the Bosphorus. Health club, tennis courts and swimming pool set in cedar woods. A wide choice of specialist restaurants.

Tel 90-212 259 0101. Fax 90-212 259 0105



HOLIDAY INN CROWNE PLAZA

Just 5 minutes from the airport, Istanbul's newest deluxe hotel, next to the Ataköy Marina and Galleria shopping centre. All 298 rooms have sea views. Gourmet restaurant on 27th floor. Conference facilities for 1000 delegates, with advanced audio-visual and satellite teleconference facilities. Seaside jogging track, tennis courts and pools.

Tel 90-212 560 8100. Fax 90-212 560 8155



MÖVENPICK HOTEL ISTANBUL

Twenty minutes from the airport and the city centre, the Mövenpick is situated in Maslak, Istanbul's fast-growing financial district, with easy access to the city ring roads and to the Upper Bosphorus. Executive suites with Bosphorus views on top three floors. Spacious rooms, excellent shops, own cinema and indoor pool. Good conference facilities.

Tel 90-212 285 0900. Fax 90-212 285 0951

CORNUCOPIA

TURKEY FOR CONNOISSEURS

ISSUE 6 VOLUME 1 1994

PUBLISHING DIRECTOR

Berrin Torolsan

CREATIVE DIRECTOR

Clive Crook

EDITOR

John Scott

ASSOCIATE EDITOR

Susana Raby

CONTRIBUTING EDITOR

Andrew Finkel

DESIGNER

Kate Newman

COPY EDITOR

Tony Barrell

ADVERTISING AND CIRCULATION

Arzu Musa

MANAGING EDITOR

Gündüz Aydınlar

COORDINATION

Emin Saatçı

PUBLIC RELATIONS

Nedret Balcioglu

Cornucopia © is published three times a year by

Kayıt Yayıncılık ve Turizm Ticaret Ltd Şti
CC 480, Mecidiyeköy,
80303 İstanbul, Turkey

Telephone and Fax: 90-212 248 3607

Printed by St Ives plc, England

Colour Separation: PJ Reproductions Ltd
and Argent Colour, London

All rights reserved. Reproduction in whole or in part without written permission strictly prohibited. Bütün yayın ve basın hakları mahfuzdur.

Views expressed in Cornucopia are not necessarily those of the publishers or the editors. While every care is taken, colour transparencies submitted for publication are sent at the owner's risk.

SUBSCRIPTIONS

(Rates are for three issues post-paid)

Turkey TL450,000; UK £Stg16.50;

Rest of Europe £Stg18;

US & Canada US\$27; Far East US\$40

Cornucopia Subscriptions

CC 480, Mecidiyeköy, 80303 İstanbul

Credit card orders: fax 90-212 248 3607

US Subscriptions Office:

Cornucopia, P.O. Box 269, West Islip,

New York 11795-0269

INTERNATIONAL STOCKISTS

Daunt Books, 83 Marylebone High Street,
London W1M 4DE, UK

Telephone 44-71 224 2295

Dartmouth Bookstore,

33 South Main Street, Hanover,

NH 03755-9887, USA

Freephone 1-800-624-8800

THE ORIGINAL CORNUCOPIA

Derived from the Latin *cornu copiae* or 'horn of plenty', a horn overflowing with flowers, fruit and corn; symbol of prosperity and abundance in the cities of Anatolia.

ACKNOWLEDGMENTS

Assistance in the preparation of articles in this issue was received from the Çırağan Palace Hotel, Europcar, Turkish Airlines, President Holidays (London) and Istanbul Airlines.

One of our most precious equity holders.



The Snowdrop, one of the natural beauties of this country, is in danger of extinction and needs conserving. The Society for the Protection of Nature works to preserve such endangered species. Garanti Bank donates part of its income to support specific projects managed by this organization.



GARANTI BANK



**There is no
better introduction
to the world of
carpet and textile art**

HALI

The International Magazine of Fine Carpets and Textiles

To join our dedicated readership, call us now
or fax your subscription request to the number below.

Subscription Department, Hali Publications Ltd
Kingsgate House, Kingsgate Place, London NW6 4TA, United Kingdom
Telephone: (44 71) 328 9341 Facsimile: (44 71) 372 5924

CONNOISSEUR

EXHIBITION AND SALEROOM REPORTS FROM ISTANBUL, LONDON AND EDINBURGH

Fantasies and realities of the Orient

VISIONS OF THE
OTTOMAN EMPIRE
SCOTTISH NATIONAL
PORTRAIT GALLERY,
EDINBURGH
FROM AUGUST 16 TO
NOVEMBER 5, 1994

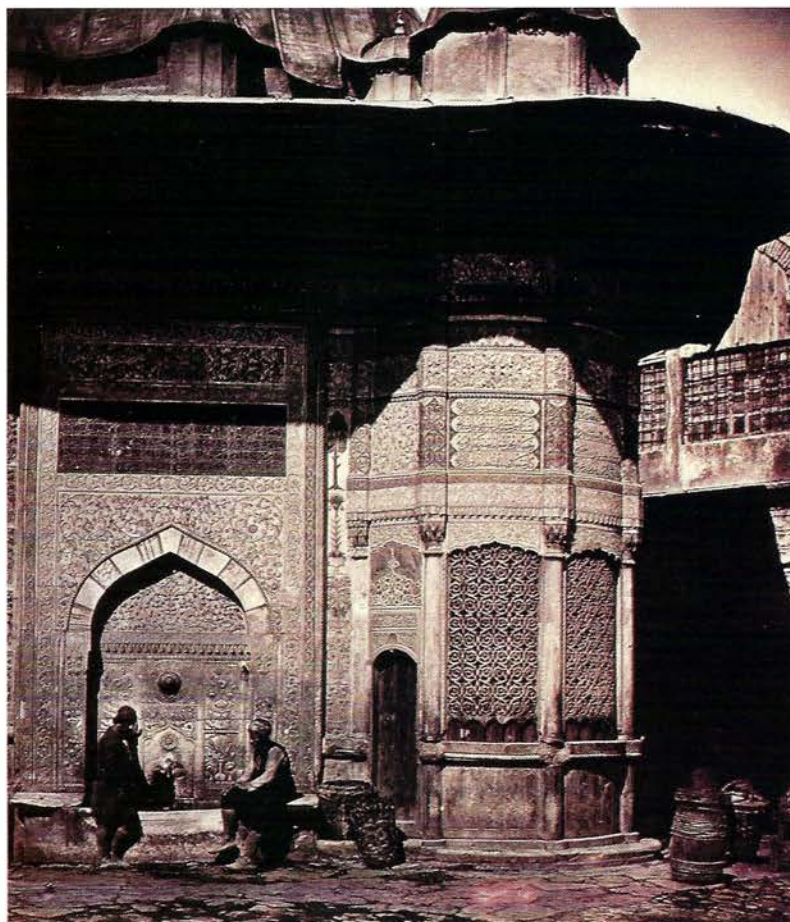
The Scottish National Portrait Gallery is being transformed with exotic textiles and tented ceilings for this fascinating exhibition, which explores the attitudes of Western artists of the nineteenth century towards the Near East.

Romantic, Byronic interpretations and distortions of Ottoman life, in the form of paintings by Delacroix, Ingres and Watteau, are contrasted, here with the greater realism of artists like William Holman Hunt, David Wilkie and David Roberts, so we see the old *Arabian Nights* fantasies give way to a more objective and scholarly sensibility.

The exhibits extend to miraculous photographs from the earliest days of the camera, including images captured by Teynard and Du Camp of France, and James Robertson of Scotland, which were important in shaping Western perceptions of the Orient more than 100 years ago.

Works have been loaned by museums and private collections in France, England and Scotland for the exhibition. The best-known orientalist painters, such as J.F. Lewis, are all represented. ♦

CATALOGUES MAY BE ORDERED FROM THE NATIONAL GALLERIES OF SCOTLAND, £12.95. TEL: 44-31 556 8921 FAX 44-31 332 4939



LEFT: FIGURES AT THE FOUNTAIN OF SULTAN AHMET III, ISTANBUL, 1850s, PHOTOGRAPHED BY JAMES ROBERTSON AND FELICE BEATO. BELOW LEFT: THOMAS PHILLIPS'S PORTRAIT OF LORD BYRON, NATIONAL PORTRAIT GALLERY, LONDON. BYRON'S POETRY BECAME AN EMOTIONAL SPRINGBOARD FOR CONTEMPORARY PAINTERS. BELOW: 'THE HAREM', BY J.F. LEWIS, V&A, LONDON. THACKERAY DESCRIBED HIM AS 'LIVING IN THE MOST OTTOMAN QUARTER OF CAIRO - IN A HOUSE WHICH MIGHT SUPPLY MATERIALS FOR HALF THE ORIENTAL ANNUALS AND MANUALS ON EASTERN ARCHITECTURE THAT APPEAR IN LONDON AND PARIS'



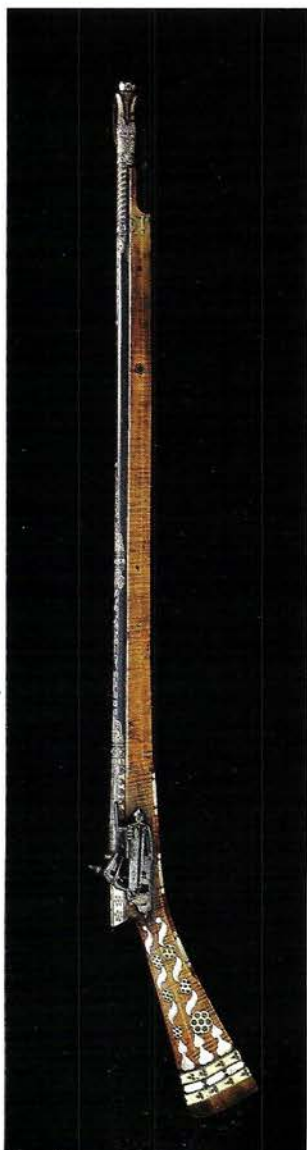
Shooting stars at the sales



SPRING AT SOTHEBY'S, LONDON. ABOVE: A 19TH-CENTURY GILT-WOOD SOFA; THE SUITE SOLD FOR £62,000. BELOW: A PORTRAIT WATCH (£6,325). RIGHT: AN 18TH-CENTURY OTTOMAN GUN



During Islamic sales week last autumn, it was a Turkish lady in her hamam outfit who grabbed the imagination of dealers from Istanbul. This spring it was the turn of a suite of Ottoman painted gilt-wood furniture comprising two sofas and eight chairs. Its provenance includes the Yıldız Palace though it was probably made early in the nineteenth century for Mahmut II. Each piece bears the coat of arms of



THE STAR OF THE YAPI KREDİ COIN EXHIBITION IN ISTANBUL (SEE FAR RIGHT). THIS COIN WAS STRUCK IN SIVAS IN 1242-3 FOR THE ANATOLIAN SELÇUK RULER KEYHÜSREV II; THE SYMBOLISM IS MESOPOTAMIAN

the house of Osman. The somewhat unappetising condition of the starry silk upholstery did not prevent fierce competition from raising the bids to £62,000.

Less outrageous but nonetheless lovely were four lots of early Beykoz parcel-gilt and wheel-cut glass vessels, dated to the first half of the nineteenth century; each lot sold for between £920 and £1,725.

A fine gold-and-enamel-cased lever watch made circa 1850 for the Turkish market

and signed by Auguste Courvoisier, doubled its estimate, fetching £6,325. It bears a beautifully preserved miniature portrait of Abdülmecid.

A wonderfully elegant Ottoman gun of the eighteenth century sold for £23,000. The woodstock is inlaid with ivory set with green silver wire-banded *cintamani* and mother-of-pearl scrolls and cartouches; the tapering steel barrel has a muzzle in the form of a stylised tiger's head.

A "small medallion" Uşak

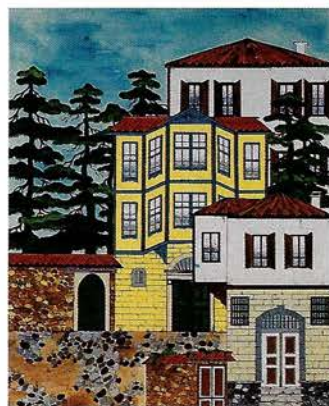


Silver coins, golden age

A UNIQUE COLLECTION OF SELÇUK COINS IS ON SHOW TILL SEPTEMBER IN ISTANBUL. THE YAPI KREDİ BANK OWNS MANY OF THE RAREST ISLAMIC ANATOLIAN COINS.

MINTED BY NO FEWER THAN 16 SULTANS AND VARIOUS PRINCES FROM 1116 TO 1318, THE COINS IN THE BANK'S CURRENT EXHIBITION, AT GALATASARAY, INCLUDE ONE OF THE MOST POWERFUL IMAGES OF ANATOLIA'S MEDIEVAL GOLDEN AGE: A COIN (LEFT AND CENTRE) STRUCK FOR A RELATIVELY MINOR RULER IN 1242/3. WELL ILLUSTRATED CATALOGUES AVAILABLE

THIS NAIVE-STYLE STREET SCENE (RIGHT) IS TYPICAL OF THE VIVID PAINTINGS BY THE YOUNG ISTANBUL ARTIST AYŞE ÖZEL, WHOSE WORK, INSPIRED BY TURKISH MINIATURES, REFLECTS AN IRREPRESSIBLE JOIE DE VIVRE. HER PAINTINGS CAN BE SEEN THIS SUMMER AT THE CIRCLE GALLERY OF THE LYRIC THEATRE, HAMMERSMITH, LONDON, FROM JULY 11 TO AUGUST 6



The prince and the palette



rug (left) dating, according to Sotheby's, from the later sixteenth century and measuring 149 by 106cm, was one of the main attractions at the auctioneers' carpet sale the day before, selling for £32,200. This design is sometimes called "Tintoretto", because it appears in the works of the Venetian artist. However, its earliest depiction is in *The Calling of St Matthew*, painted by Girolamo da Santacroce in 1517, and Italian painters continued to paint it well into the 1700s.



THIS EVOCATIVE ANATOLIAN LANDSCAPE IS FROM THE BRUSH OF THE PRINCE OF WALES, WHOSE WATERCOLOURS ARE THE SUBJECT OF A CHARITY TOURING EXHIBITION. PAINTING, SAYS THE PRINCE, 'REFRESHES PARTS OF THE SOUL WHICH OTHER ACTIVITIES CAN'T REACH'. THE PAINTINGS ARE AT SOTHEBY'S, LONDON, TILL JULY 24

A minster with portfolio

C.G. LÖWENHIELM
ARTIST AND DIPLOMAT IN
ISTANBUL 1824-1827
ISTANBUL AND ANKARA

Carl Gustaf Löwenhielm (1790-1858) was the Swedish minister to the Ottoman court from 1824 to 1827. A military officer who had distinguished himself in three campaigns under the Russian flag against Napoleon, he was also a man of considerable private means, and a talented amateur artist with an intimate feeling for landscape and architecture.

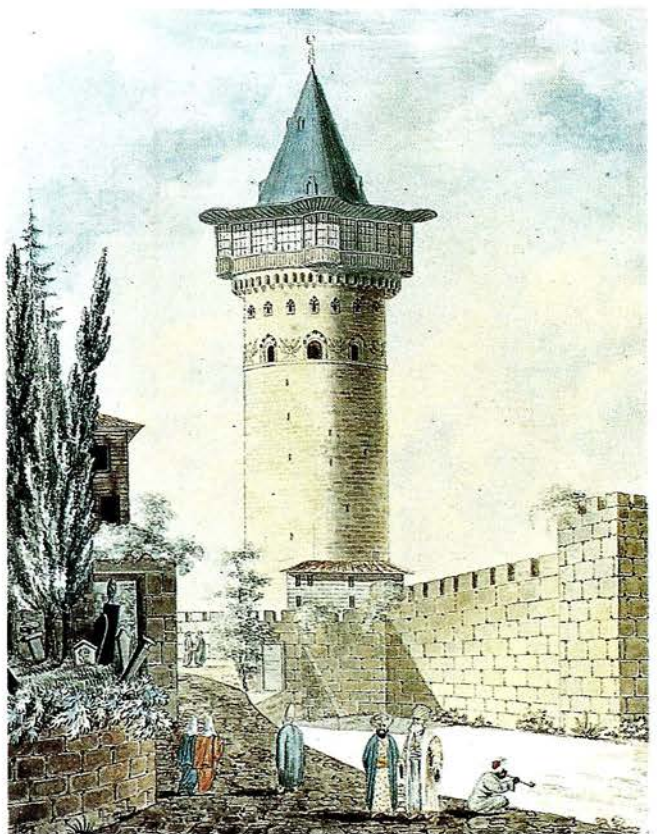
Some seventy-five watercolours by Löwenhielm were shown in Ankara and Istanbul earlier this year in an exhibition arranged by the Uppsala University Library and the Museum of Mediterranean and Near Eastern Antiquities in Stockholm.

Löwenhielm executed some 200 watercolours in Turkey. They were made purely for

recreation in the spirit of the English amateur watercolourists and are mentioned almost apologetically in his memoirs. Music and painting were his favourite arts but, he said, "he trained in vain and was never able to attain the least proficiency in either".

Drawing takes precedence over colour in Löwenhielm's work, and the result is a refreshingly understated view of Istanbul in the nineteenth century: sober, factual, remarkably free of the exotic props popular among artists of the period, and all the more elegant for it. That he did not take his work seriously can be deduced from the somewhat banal figures he sometimes adds to the watercolours.

Scenes range from his temporary residence on the Grand Rue de Pera in Istanbul (a kiosk in the grounds of the former embassy building, which had burned down some years before) to the aqueducts of the Belgrade Forest (near which he



CARL LÖWENHIELM'S CHARMING WATERCOLOURS SHOW THE GALATA TOWER (ABOVE), AEGEAN RUINS (RIGHT) AND A FAMILIAR VIEW OF THE TOPKAPI PALACE FROM THE GARDEN OF THE ARTIST'S ISTANBUL RESIDENCE (BELOW)



had a country residence on the Bosphorus), the mosques of Bursa and the church of St John at Ephesus. A slim but useful catalogue of Löwenhielm's delightful Turkish works contains comparative photographs of many of the scenes depicted, with a commentary by the Swedish archaeologist Lars Karlsson and a useful introduction by Mikael Borrmann.

Löwenhielm had not really intended to come to Istanbul. A gentleman-in-waiting to the crown prince Oscar, he probably chose temporary self-exile because of a liaison between Oscar and his wife. Vienna was what he originally hoped for, and it was to Vienna that he proceeded after the conclusion of a treaty ensuring the free passage of Swedish shipping in the Bosphorus and the Black Sea. ♦



on par with the best anywhere

"We were probably the first large financial institution to foresee the foreign investment community's current interest in Turkey. Since the inception of Istanbul Stock Exchange, we have been very active in serving the needs of foreign investors. We offer full brokerage services, discretionary and non-discretionary fund management, and custodial and safekeeping services which incidentally are on par with the best anywhere. On the investment banking side, we concentrate on underwriting and M&A. Good research is of paramount importance to the foreign investor, so we are bolstering our very strong research capabilities by reorganizing our various research departments to produce the most comprehensive analyses available. We will continue to search for ways to better serve our foreign and domestic clients. In this effort, we will develop new products and services and do whatever is necessary to respond to the changing needs of the foreign investing community."

*From an interview with Burhan Karaçam,
President and Chief Executive of Yapi Kredi Bank.*

**"On par with the best anywhere".
These words are so unquestionably true
and therefore probably not worth
mentioning to those who bank
with us. Yet, ads are made for those who,
we assume, have not banked with us.
This is why we took the liberty of quoting
the words of our Chief Executive
who himself would never consider
underlining what is such a natural remark.**

YAPI KREDİ

The art of banking: care and appreciation.



Ottoman tombak helmet and shield, 16th century. Military Museum, Harbiye, İstanbul. Photo: Hezarfen Fotografya, Hadiye Cangökçe, Cem Çetin.



In the sixteenth century, the crafting of Ottoman helmets and shields was the duty of a specially formed corps called the *Cebeci Ocağı*. Devising its own techniques of inlaying heated metals, they created an astonishing amalgam of gold, silver, iron and steel.

These unsung artisans turned the craft of metalwork into an art and left a legacy that became a symbol of a great era. Their creations were both strong and attractive; both practical for their purpose and aesthetically pleasing in their design.

It is no coincidence that so many of our clients appreciate the beauty and value of these enduring and powerful objects.

They wish to see the same meticulous attention given to the appreciation of their assets.

That is why they choose to become the clients of the Türk Ekonomi Bankası.



TÜRK EKONOMİ BANKASI

Selçuk bowl and Ottoman
textile from the Chalabi
Collection, Istanbul.
Photograph: Simon Upton



Xth ISTANBUL ANTIQUES & DECORATIVE ARTS FAIR

Harbiye Cultural Centre, Istanbul
8-13 NOVEMBER, 1994

KÜSAV
THE FOUNDATION FOR
FINE ARTS AND CULTURE

Sinanpaşa İş Merkezi, Kat 3,
Beşiktaş, 80690 Istanbul
Tel 90 (212) 260 7700 or 260 5266
Fax 90 (212) 260 7701

London Liaison Office:
141 Talgarth Rd, London W14 9DA
Tel (081) 748 6916 or 748 6962
Fax (081) 748 4972

BOOKS

Woman's realm By ÖMER KOÇ

The Imperial Harem
Women and Sovereignty
By Leslie P. Pierce
Oxford University Press
New York, 1993. £45
(paperback, summer
1994, £14.50)

This book is an attempt to re-interpret the period from the sixteenth to the seventeenth century that is known in Ottoman history as the "sultanate of women" and characterised by an unprecedented exercise of power by imperial consorts and queen mothers.

One theme of the book is that it is erroneous to think that gender segregation in Islam precluded women from exercising political power. The author ascribes this misconception to the rabid misogyny of the *ulema* – the body of scholars and clerics trained in religious services which formed and controlled public opinion. The chief dichotomy was not, however, between the sexes but between generations. The junior generations were subject to their elders, who, being past child-bearing age, were not hampered by the restrictions applying to younger women.

The author's hypothesis is that the pre-eminence and power of the elder female generation was also reflected in the ordinary household. She makes the interesting observation that one of the reasons for the longevity of the Ottoman dynasty (certainly the longest-reigning dynasty with an unbroken succession in the male line in the Middle East and Europe) may have been its readiness to conform to changes in the ordinary family.

The second theme of the book is that although supreme political power was patriarchal

(sovereignty being essentially construed as successorship to the Prophet), the sultan depended on the ruling élite and had to share his power with them. One of the chief means of controlling the élite was through the marriage of high-ranking officials into the imperial family. Female members of the Ottoman dynasty exercised sovereign authority, acting as regents for minor and mentally unstable sultans, though they were debarred from command of the army. Women were also very prominent in the business of dynastic image-making, through charitable religious endowments and monumental building schemes.

Pierce's main argument is that the growing use of power by imperial women during this period was a logical and indeed intended consequence of the political structure. While it was undoubtedly a logical result of the transition of the state from a warrior (*ghazi*) state to a more sedentary and centralised bureaucratic empire, I do not think it was wholly intended. With Istanbul the capital of the empire, Süleyman the Magnificent's harem was transferred from the Old Palace in Beyazit to the Topkapı Palace and all the imperial family came to be lodged under one roof. The Sultan's person was considered sacred and inevitably some of his glory and prestige was reflected onto his mother – the only person whose hand he kissed.

Until the pattern of succession changed in the early seventeenth century from vertical (father and son) to horizontal (by seniority), the sultans had their brothers as well as their brothers' sons put to death. With the lapse of the vertical system and the princely governorships, everything came to be

enacted at the Topkapı Palace. Women now had greater access to the Sultan and to means of influence. With more than one eligible prince present under the same roof, mothers of different princes became involved in the struggle for succession.

In my opinion, what paved the way to such unprecedented exercise of power by women was the status that Süleyman accorded his mother and his consort. His mother, Hafsa, was the first concubine to use the title of sultan and to exercise the prerogative of building an imperial mosque. She was also the first *valide sultan*, or queen mother, to receive public honours. Süleyman was extremely susceptible to the influence of his wife, Hürrem Sultan. Their marriage shocked the public – he was the first sultan to marry a slave. No other consort ever had the same degree of power over a sultan as Hürrem had over Süleyman. It was at her insistence that the harem was moved to the Topkapı Palace, and her mosque complex was the only one built for any sultan's concubine or wife during his lifetime.

Women received power via a

combination of factors – weak personalities, minor and unstable sultans, the concentration of power, the fact that the outcome of the succession was decided at the Topkapı Palace, and the rise of the slave household, with its parallel in the ascent of female concubines. Pierce is right in arguing that it is simplistic to view this as nefarious. Mothers of sultans did perform functions indispensable to the dynasty.

Probably the most memorable service is that rendered by Kösem Sultan, mother of Murad IV, when she dissuaded the Sultan, who had no sons, from committing dynastic suicide by executing his only surviving brother, Ibrahim. Her daughter-in-law Turhan Sultan acted as regent for her infant son Mehmed IV, brought the first Köprülü Vezir to office and was instrumental in bringing about a period of prosperity and relative stability.

This is probably the most detailed book devoted exclusively to Ottoman dynastic history since Alderson's *The Structure of the Ottoman Dynasty* in 1956, and makes fascinating reading.

The Hellenistic diet

Classical Anatolia:
The Glory of Hellenism
By Harry Brewster
I.B. Tauris, London,
1993. £29.50

As the author avers, *Classical Anatolia* is neither a guide nor a travel book, but an attempt to give an historical and visual outline of Hellenism in Anatolia by examining the remains of the Hellenistic and Græco-Roman cities of Asia Minor. In the excellent, concise introduction,

which summarises the rise and decay of the city states of Anatolia, Brewster rightly asserts that it is an oversimplification to regard the spread of Hellenism solely as a result of Macedonian imperialism under Alexander the Great and his successors. The conditions prevailing in Anatolia, especially western Anatolia, were very different from those in Syria, Mesopotamia and Egypt. Hundreds of cities apparently became Hellenised without

ever being occupied by Greek or Macedonian settlers.

This the author attributes to the spirit that already existed in Anatolia at the time of the Macedonian expansion. As Greek mythology so richly shows, there was no clear separation between the Greek and Anatolian worlds. The Homeric cycle abounds in Anatolian heroes. Tantalus, the son of Zeus, is a Phrygian king. Bellerophon, who kills the monster Chimaera, marries the daughter of the King of Lycia and thereby founds the royal dynasty there. Chimaera (of Hittite origin) and the Amazons, with their homeland somewhere along the Black Sea, were appropriated by Greek mythology and became symbols in Greek architecture.

As early as the fourth century BC, Isocrates reasoned that the name of Hellene was no longer indicative of race but of a mentality and a way of life, or *diatta* (whence we get the word "diet"). When Alexander the Great invaded Asia Minor, western Anatolia was already very familiar with the Greek world. In Caria (the region around modern Bodrum), where Dorian settlers from mainland Greece married indigenous Carians, the diffusion of Greek culture had already started by the fifth century BC.

Under Alexander the Great's successors, the Hellenisation of Anatolia became complete with the founding of the city state – *polis* – on the Greek model. Being a Greek city involved adopting the constitution, administration and cultural institutions of metropolitan cities like Athens. These institutions included the citizen body – *ekklesia* – and the council – *boule* – which together governed the city, and the twin pillars of the Greek way of life, the theatre and the gymnasium.

The language of the city had to be Greek, of course. Brewster regards it as a curious phenomenon that not only the less advanced cultures in Anatolia but also peoples like Lydians,

Phrygians and Lycians who possessed sophisticated cultures adopted Greek in preference to their own languages. The native tongues of Lycia and Caria had died out almost entirely by the end of the first century BC. Of course, in the rural parts of Anatolia, especially in the interior, indigenous languages lingered well into our era. In Galatia, the region around modern Ankara, rural people spoke Gallic up to the third century AD.

The Hellenisation of Anatolia was continued and complemented under Roman rule, which was flexible and intelligent. The Romans realised that the prosperity and vitality of Anatolia depended upon the existence of these city states based on the Greek model; their institutions were left intact and no attempt was made to replace Greek with Latin. The majority of the most splendid monuments in Anatolia date from the time of the Romans, under whom monumental dynastic building was encouraged and sponsored.

However, by the end of the sixth century these Greek-style city states had come to an end in Anatolia. The author ascribes their demise to four main causes: the vanishing of the council as a governing body, the demise of the gymnasium as an educational institution, bureaucratic centralisation, and Christianity.

With the disappearance of the council, the civic spirit that had upheld the city state vanished. The death of the gymnasium, like that of the theatre and the dramatic festivals, was a direct result of Christianity. Disdain of the body and bodily activity – in direct contravention of that wonderful pagan dictum, "*mens sana in corpore sano*" (a sound mind in a sound body) – caused the system of education based on pagan ideals to disappear (most gymnasiums were transformed into Byzantine basilicas). Greek still remained the *lingua franca*, but the Christianised and centralised Anatolia became gov-

erned by a bureaucracy whose centre was at Istanbul.

The book does not overwhelm the lay reader with its erudition. After a brief chapter on Hellenistic and Græco-Roman architecture are chapters devoted to particular classical regions. As well as a map

of classical Anatolia, there are two useful appendices – one a list of eminent philosophers, artists, writers and orators who were natives of Anatolian cities, and the other a chronological table of the Hellenistic dynasties in Asia Minor and the Middle East. ÖMER KOÇ

The horse's mouth BY JOHN FREELY

The Antiquities

of Constantinople

By Pierre Gilles (Petrus Gyllius)

Italica Press, New York, 1988

Paperback £11.99

Pierre Gilles, better known by the Latinised form of his name – Petrus Gyllius – is the author of what Cyril Mango has referred to as the "first truly scholarly account" of Istanbul. Gyllius was born in Albi in 1490, and in his youth acquired a knowledge of Greek and Latin that enabled him to become an authority on Aristotle and other ancient naturalists. His first major work was *On the Life and Nature of Animals*, which he published in 1533 and dedicated to King François I of France. A decade later he left France on a fact-finding mission with a French embassy that included the King's royal cosmographer, André Thevet d'Angoulême. This mission brought Gyllius to Istanbul in 1544, and he spent the next three years studying its topography and its surviving Byzantine monuments, as well as collecting ancient manuscripts concerned with the history of the city.

He ran out of money in 1547 and enlisted in the army of Süleyman the Magnificent, taking part in the Sultan's expedition against Persia. He then travelled through the Holy Land and Egypt before returning to Istanbul in 1550, after which he went back to France for a few months and moved to Rome to join his patron, Cardinal Georges d'Armagnac. As soon as he was settled in Rome, Gyllius began to organise

research notes and ancient manuscripts on Byzantine Constantinople, the object being to write a definitive work on the topography and monuments of the city.

He had nearly completed his researches when he died suddenly of a fever on January 5, 1555, after which he was buried in the church of San Marcello in Rome. The task of finishing his work was taken up by his nephew Antoine Gilles, who completed it during the following decade.

The most important works by Gyllius to emerge from this effort were *Three Books on the Thracian Bosphorus* and *Four Books on the Topography of Constantinople and on Its Antiquities*, both published in 1561. The first of these works has never been translated from the original Latin. The second was translated into English in 1729 by John Ball, but is a book not generally available to the modern reader. This present edition by Ronald Musto is a modern version of Ball's translation, along with a new introduction that "brings the entire work into perspective for a modern audience, giving the historical background of the city, the period, the book and its author".

The book is illustrated with eleven old prints and charts and supplemented by a series of five new maps, keyed to the monuments described in the text. The result is a very readable and informative work that should be added to the library of anyone interested in Istanbul's historic past. It is also of great interest for the light it casts on Gyllius himself, an

d e c o r u m

Decorum - Ankara

Karum İş Merkezi 373, Kavaklıdere,
06680 Ankara
Tel (312) 427 7979 — 468 3108
Fax (312) 468 4952

Decorum - İstanbul

Teşvikiye Cad. 95/5, Teşvikiye, İstanbul
Tel (212) 259 4686 — 259 1121
Fax (212) 236 1564

Decorum - Bursa

Cekirge Cad. İntam 99, No 4-6, Bursa
Tel/Fax (224) 233 1685

Decorum - Mersin

Adnan Menderes Bulvarı 2-9,
Mersin
Tel/Fax (324) 328 8592



ZOFFANY LTD

outstanding humanist and Renaissance man, whose brilliant scholarship and original mind make this a great work of travel literature as well as a magisterial study of the antiquities of Constantinople.

During the years that Gyllius was resident here, less than a century after the conquest, the city was being transformed from Byzantine Constantinople into Ottoman Istanbul, and old pagan and Christian monuments were demolished to make way for new Muslim edifices. He observed the demolition of the superstructure of the Hippodrome, whose columns were carried away to be used in a hospital being erected by Süleyman.

Gyllius also witnessed the destruction of the famous bronze equestrian statue of Justinian that stood in the Augustaeum, the great square in front of Ayasofya. He writes:

"I recently saw the equestrian statue of Justinian erected on the pillar that stood here and which had been preserved a long time in the imperial precinct, carried into the melting houses where they cast their ordinance. Among the fragments were the leg of Justinian, which exceeded my height, and his nose, which was over nine inches long. I dared not publicly measure the horse legs as they lay on the ground but privately measured one of the hoofs and found it to be nine inches in height."

Gyllius's most spectacular discovery was that of the Basilica Cistern, the great underground reservoir known in Turkish as Yerebatansaray. The cistern took its name from the fact that it lay beneath Stoa Basilica, also known as the Imperial Portico, which was destroyed in the Nika Revolt of 532 and rebuilt immediately

afterwards by Justinian. As Gyllius writes of his discovery, "The Imperial Portico is not seen, though the Cistern remains. Through the inhabitants' carelessness and contempt for everything that is curious it was never discovered except by me, who was a stranger among them, after a long and diligent search for it. The whole area was built over, which made it less suspected that there was a cistern there. The people had not the least suspicion of it, although they daily drew their water out of the wells that were sunk into it. By chance I went into a house where there was a way down to it and went aboard a little skiff. I discovered it after the master of the house lit some torches and rowed me here and there across through the pillars, which lay very deep in water..."

Gyllius's exhaustive study of

ancient Constantinople and its history of wars, revolutions, sieges, sacks, fires, rebuildings and population changes gave him a profound feeling that the city had a persona or soul that enabled it to endure. As he writes at the end of his preface, "I shall end with this reflection: that though all other cities have their periods of government and are subject to the decays of time, Constantinople alone seems to claim a kind of immortality and will continue to be a city as long as humanity shall live either to inhabit or rebuild it."

Such is the ancient metropolis that we now inhabit, and this new edition of Gyllius does justice to its subject, the oldest and most illustrious of the world's great cities, now midway through the twenty-seventh century of its tumultuous history, and ready to enter its fourth millennium. ♦

*A sensitive
touch to
the magic
world of kilims
and carpets.*

HERITAGE

Traditional Nomadic Art

Caferiye Sok. No.6 34400 Sultanahmet/Istanbul/TURKEY
Tel.:0(212) 513 61 50 - 522 95 01 Fax:0(212) 512 76 78

*Wide range of
exceptional
authentic carpets
and kilims, all
individually
handmade with
natural dyes and
handspun wool.*



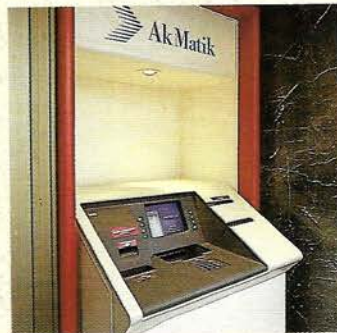
Sources Of Funds

Now you are closer than ever to your sources of funds.

You can access your deposit or international credit card account through any of Akbank's 300 Automated Teller Machines... any time, night or day.

An on-line network with the world's most popular card systems enables you to draw funds against your Visa, Eurocard, MasterCard or American Express credit card or your Plus, Cirrus or Eurocheque debit card... instantly.

So for international financial access in Turkey, look no further than your nearest Akmatik.



Akbank, Turkey's largest private sector bank, an enduring symbol of integrity, financial strength and service excellence.



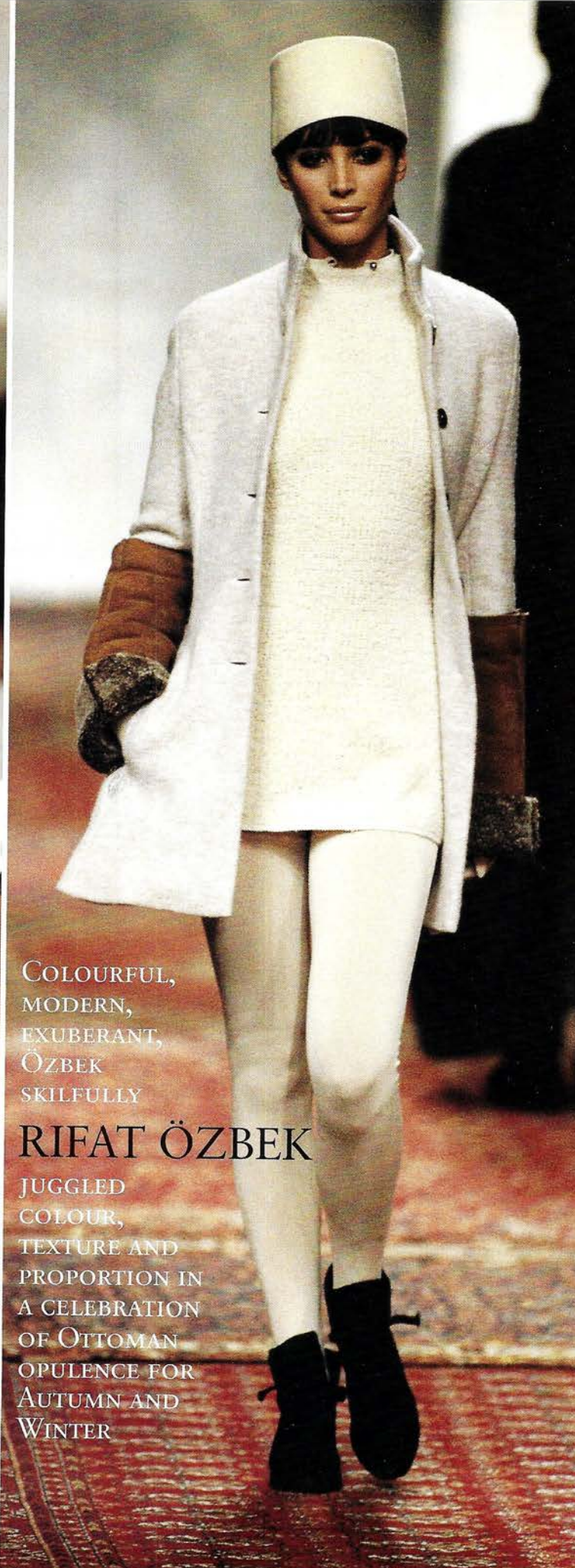




RIFAT ÖZBEK'S AUTUMN AND WINTER collection was a runaway success, writes NILGIN YUSUF. His first major collection to be presented in Paris firmly established the SULTAN OF CHIC as an international fashion force. On a catwalk scattered with oriental carpets, with a background painted to resemble a crumbling façade, ÖZBEK paraded a virtuoso collection that proudly displayed his Turkish heritage. Long may he reign

RIFAT ÖZBEK

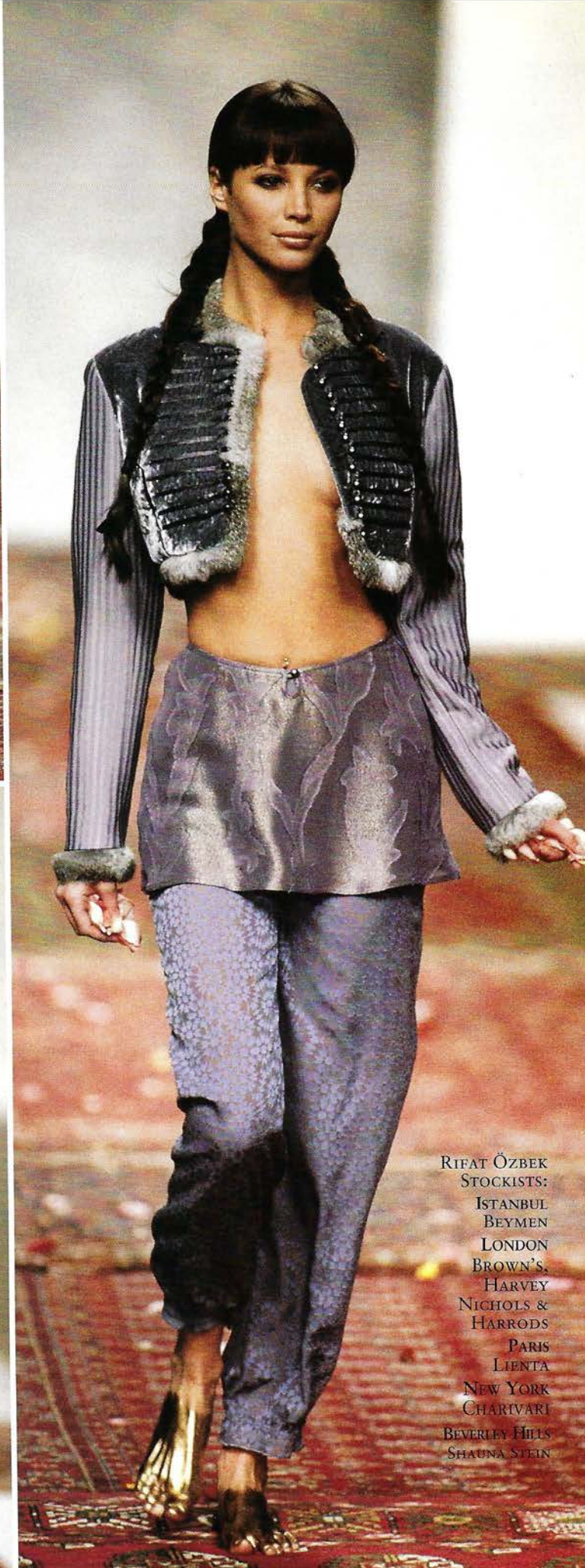
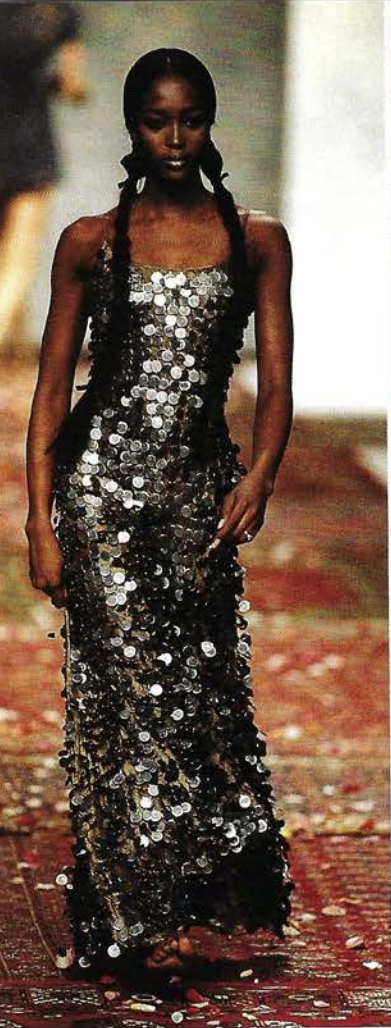
THIS SPREAD: COLOURFUL TURKISH HAREM PANTS, THE TRIMMED BELLY-DANCER GILEE AND TOWERING WHIRLING DREVINE SIKKES. OVERLEAF: LONG VELVET KAFTANS WAISTED OVER BRONZE LAMÉ SKIRTS, FITTED ROLLOUTS, PRETTY OVER-NARROW TROUSERS AND LONG, BEADED SHAW DRESSES. JINGLED AND JANGLED WITH JOY



COLOURFUL,
MODERN,
EXUBERANT,
ÖZBEK
SKILFULLY

RIFAT ÖZBEK

JUGGLED
COLOUR,
TEXTURE AND
PROPORTION IN
A CELEBRATION
OF OTTOMAN
OPULENCE FOR
AUTUMN AND
WINTER



RIFAT ÖZBEK
 STOCKISTS:
 ISTANBUL
 BEYMEN
 LONDON
 BROWN'S,
 HARVEY
 NICHOLS &
 HARRODS
 PARIS
 LIENTA
 NEW YORK
 CHARIVARI
 BEVERLEY HILLS
 SHAUNA STEIN



TURKISH WEAVES, RARE ANTIQUE RUGS,
ANATOLIAN KILIMS, EXQUISITE HEREKE SILK
RUGS AND FINE VEGETABLE DYED CARPETS
UP TO THIRTY SQUARE METRES,
PERSONALLY SELECTED BY

GÜNEŞ ÖZTARAKÇI



WHERE EXPERIENCE AND A UNIQUE
FEMININE TOUCH HAS CREATED A CARPET
AND KILIM COLLECTION
OF IMPECCABLE GOOD TASTE

By Appointment

Mim Kemal Öke Caddesi 5, Nişantaşı, İstanbul
Tel (90-212) 225 1954 – 225 1968

COUNTERPOINT

Engineering a musical spectacular

THE ISTANBUL FESTIVAL IS TWENTY-TWO THIS RECESSION-HIT YEAR, AND YOU MIGHT HAVE THOUGHT IT WAS RUNNING OUT OF STEAM...UNTIL YOU MET THE SPARKLING EXPERT IN FLUID DYNAMICS WHO HAS BEEN GIVEN TURKEY'S TOP INDEPENDENT ARTS POST

Melih Fereli may seem an odd choice to head the Istanbul Festival. A former director of the diesel division of Lucas Industries of the UK, the forty-six-year-old engineer is hardly the typical arts impresario.

"When I was interviewed for the post, Nejat Eczacıbaşı asked me what I thought the job entailed," he says. "I told him it's like running a hospital. You don't need to be a doctor, but if you don't know anything about medicine you would be pretty hopeless."

His baptism has been nothing if not fiery. Only a few months after Fereli took over, Dr Eczacıbaşı, the festival's founding father and driving force, died. Although his younger brother Şakir Eczacıbaşı is now chairman, many in the Istanbul arts world wondered whether the festival would continue at all. It has not been easy, moreover, with Turkey in its worst financial crisis in a decade. This year's programme has been devastated by cancellations and shortened from the usual five weeks to three.

In fact, Fereli has a strong musical pedigree. As a boy he played the mandolin and performed on Turkish state radio as a chorister. "Our basic entertainment was the radio," he recalls. "We had this big set with the valves lighting up in the back. I used to look

through the holes and think I could see the people playing."

His parents, however, were not keen on the idea of a musical career. With a mentality typical of new immigrants – they were Turks who came from Greek Thrace in the 1940s – the Ferelis were keen to see young Melih in a more secure position. Indeed, when one of his schoolteachers suggested he take up the violin, his father put his foot down. "He thought it would make me too emotional," Fereli says.

And so we now have the slightly bizarre situation of a graduate in fluid dynamics holding down Turkey's most influential arts job. "It's not that strange – I think there is a crossover between music and physics," he says teasingly. "After all, what's appealing to the ear is nothing but sound reproduced by vibration."

Fereli's musical experience is fairly eclectic. For many years he has sung with the London Philharmonia. He was instrumental in bringing the choir to Istanbul in 1985, to give the first-ever performance in Turkey of Handel's *Messiah*. At university in the US, he sang pop and Broadway numbers in a group calling themselves The Virginia Tech Showmen. They even had the distinction of playing at the White House at Richard Nixon's inauguration.

"I'm very conservative as far as my musical taste goes," Fereli confides. "I'm not at all keen on Alban Berg, but then I do like Schoenberg."

"This year it's Dvořák," he says, explaining the thinking behind one of his festival ideas. "We've booked the Janacek Chamber Orchestra, and even the Swingle Singers will do something from Dvořák. If you want a festival to be internationally recognised you must have a theme."

The Istanbul Festival is not



ARA GÜLER

MELIH FERELI, THE NEW DIRECTOR OF THE ISTANBUL FESTIVAL

just for classical music. There are separate film and theatre festivals, and this year, for the first time, there has been a special jazz event, featuring Randy Crawford and Jean-Luc Ponty. "There is no other organisation in Turkey which promotes the arts with such a wide portfolio," says Fereli. "Just about every famous performer has come to Istanbul, from Zubin Mehta to Miles Davis."

Fereli has appointed Sir John Tooley, the former director-general of the Royal Opera House, Covent Garden, as his artistic adviser. Together their main task has been to create a

sustainable financing structure, so that the festival is not held to ransom by the ups and downs of the Turkish economy.

In fact, Fereli wants to transform the sponsorship. His idea is to have corporate sponsors who will be able to put their names to everything that the festival publishes. In addition, there will be sponsors for individual performances.

The event costs in the region of \$4 million to stage and has traditionally relied on the generosity of tycoons. This year, for example, a James Galway recital is being sponsored by the Borusan company, largely

because the son of its founder is a keen flautist.

Today Turks make up some 85 per cent of the audience. Around 150,000 tickets were sold last year, for some sixty performances. The tickets are still cheap. "Where else in the world can you see the LSO or the Royal Ballet for just four dollars?" asks Fereli.

The festival has to pay its stars, as well as air fares and hotel bills, in hard currency, yet the box-office takings and sponsorship are in local currency. With the lira losing 60 per cent of its value this year, the mismatch of currencies has been very costly.

This year the organisers have already lost \$800,000 worth of sponsorship, as companies have been forced to make cuts in spending. The Kirov Opera under Valery Gergiev, which was to have been the highlight of the festival, had to be cancelled. The BBC Symphony Orchestra

has also been a victim of the crisis – in this case a key sponsor was the Marmara Bank, closed down by the Treasury on April 21.

Of the total budget, 65 per cent comes from the private sector, a 30 per cent slice from festival box-office receipts and just five per cent from central government.

Fereli believes the government could be more helpful. Compared with festivals in Athens, Tel Aviv and parts of Italy, the Istanbul Festival receives a pittance from state resources. He points out, somewhat anguished, that the event contributes around \$12 million to the city in hotel bookings and other revenue. "And we don't get a sausage from the municipality," he says – using an English phrase now a little out of place since the Islamic fundamentalist Refah Party took control of the city hall in the March elections.

JOHN MURRAY BROWN

Bricks and torpor

HOUSING WOULD APPEAR TO BE THE ONE SURE INVESTMENT IN ISTANBUL, WHICH IS EXPANDING AT THE RATE OF A QUARTER TO HALF A MILLION SOULS EVERY YEAR. BUT DEVALUATION AND HIGH INTEREST RATES HAVE BROUGHT AN END TO THE HEADY DAYS OF RISING PRICES AND OFFERED UP SOME HISTORIC BARGAINS

The dizzy assumption that Istanbul property prices would never fall began to falter at the end of January this year, when the lira suffered an overnight 12 per cent devaluation. Fraying lines of international credit put further pressure on the lira, which proceeded to lose over half its exchange value. Only record rates of interest prevented an even more undisciplined fall.

The high cost of money is bad news for investors in property, the usual blue chip

against high inflation. Clearly, where people have gone into debt to buy property or, even worse, have borrowed in a foreign currency, the consequences have been at their most dramatic.

Mortgages are not standard practice in Turkey. Buyers at the top end tend to pay cash. For new houses, it is more usual not to use the bank as an intermediary but to pay the contractor in instalments until the property is built. Even so, it is inconceivable that the recession affecting importers and manufacturers for the domestic market will not spread to property. For many people the rainy day for which they invested in bricks and mortar has clearly arrived. But some are finding it difficult to cash in.

This means that many vendors are not looking for a profit but will hold out to recover their initial outlay. A figure of \$300,000 now appears to be the benchmark for a two-storey house with garden in the new suburban developments in Zekeriyaköy

or in the hills across the Bosphorus behind Paşabağçe.

Those who committed themselves to rents denominated in foreign currencies have also felt the pinch. A rent of £1,000 (\$1,500) was equivalent to 20 million lira back in January, but had become an astronomic 50 million by spring.

The rental market has been the first to register the change. Rental agencies report an immediate drop of 20 to 30 per cent in rents in the \$500–\$3,500 range. In the old days, \$1,000 or less would pay the monthly rent in Cihangir or Maçka, though flats with good views commanded a premium; \$1,000 or more would pay the rent in Ulus or on the wrong side of the hill in Etiler, \$2,000 provided a fine view, and more than \$3,000 secured a house with a garden within easy commuting distance, either with a pool or with access to one.

Landlords who had become accustomed to calculating rents in dollars and deutschmarks found themselves under pressure to negotiate a lira agreement. Typically, a tenant in mid-lease might hope to force a 10 per cent reduction and a rent indexed not to the dollar but to the Istanbul chamber of trade's lira inflation index.

Agencies trading at the very top end of the rental market say prices are holding, buoyed by the demand from foreign executives unaffected by the recession. All the same, those still trying to defend their dollar rents may find themselves doing so by settling for just that little bit less.

Proof of this is that housing officers in some of the consulates say they are now besieged with properties to rent much more cheaply than a year ago. In the past, audit-conscious diplomats were not always the preferred tenants, with landlords eyeing the more free-spending private sector. But unlike businesses in recession, consulates are unlikely to cut back on staff.

There have been other drags on prices. One of the measures introduced on April 5 was a one-off capital levy on second homes. In another effort to

improve revenue collection, the government announced that it would be cracking down on the popular sport of tax evasion. Up to now, individuals have tended to under-declare the sale price of their property substantially, to avoid transfer tax. While this evasion will remain hard to police, the tax itself has been doubled to eight per cent. The short-term positive effect of this was that many sales were rushed through before the higher levy came into effect. However, the authorities also announced their intention to examine individuals' assets, including property, more closely in the light of their declared incomes.

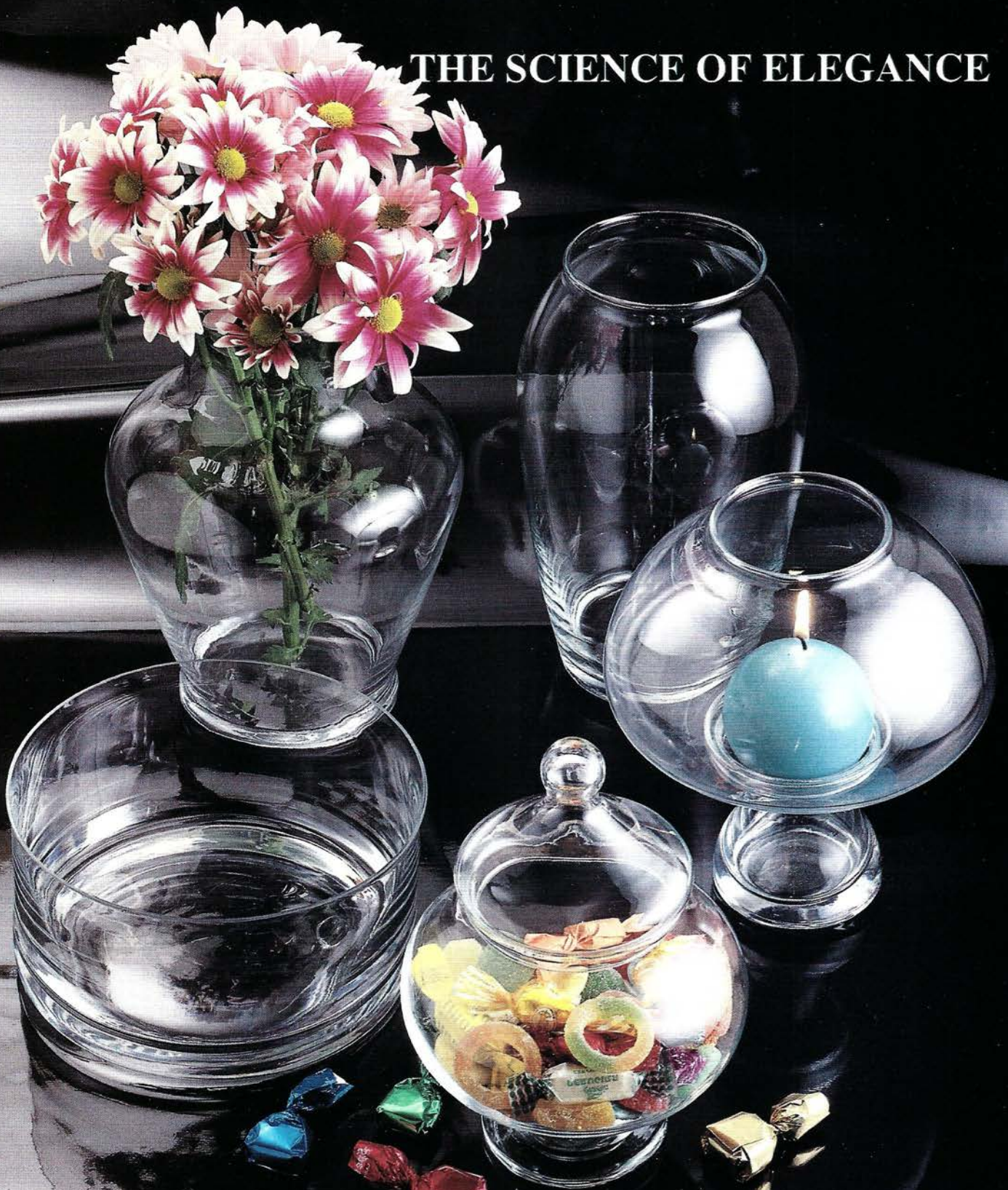
A temporary glut at the bottom end of the housing market will have some pull at the top. This is the result of the boom in building, much of it without permit, in advance of the local elections last March. Those investing in an extra storey or extension did so on the assumption that the city elders would turn a blind eye while the campaign was on. Most of this construction was carried out not by the homeless but in the hope of securing some rental income.

Sellers at the luxury end of the market still price in foreign currency. Yet they too are finding it more and more difficult to peg their expectations to the rise of the dollar against the lira. A dramatic example is the recent sale of the early nineteenth-century Mocan Yalı in Kuzguncuk, one of the city's most famous waterfront properties (featured in CORNUCOPIA, issue 3). It sold for \$4.6 million – half the asking price, though in line with the initial lira valuation.

Some argue that this example may also reflect the changing habits of the super-rich, who no longer seek imposing historical properties. In fact, it seems that buyers are now paying a premium not for a view of the Bosphorus but to be tucked out of sight in new protected compounds – suburban "sculpted environments" well away from the fashionable districts. Watch this space.

ANDREW FINKEL

THE SCIENCE OF ELEGANCE



Paşabahçe



Paşabahçe Ticaret Limited Şirketi, Ankara Asfaltı, Tuzla, 81700 İstanbul, Turkey
Tel: 90-216 395 5473 (20 lines) Fax 90-216 395 4128 or 395 2336



To see a different side of Istanbul try

PRESIDENT HOLIDAYS

*the No. 1 specialist for North Cyprus and Turkey
offering a wide choice of accommodations for truly
memorable short breaks & holidays.*

Flight only also available

*Please call our friendly and informed reservation staff
for more information on: **071-249 4002***

*24-hour brochure line: **071-923 3777***



President Holidays Ltd
542 Kingsland Road, London E8 4AH



Tur Istanbul

Cumhuriyet Cad, Ceylan Apt, 27, Kat 2, Taksim - Istanbul, Turkey.
Tel (90-212) 256 5670 Fax (90-212)-256 5642

IBS **Research & Consultancy**

WHAT CAN YOU GAIN FROM TURKEY?

Ask us, and we will help you define your opportunity - as we
have helped the world's top twenty-five companies

**If you are planning to invest,
we can help you with market appraisal, distribution
strategy and feasibility studies.**

**If you are building up an operation in Turkey,
we can draw on the expertise gained in over 300 projects
that have ranged from sophisticated
industrial projects
to the latest development in retailing.**

IBS is also the publisher of *Doing Business in Turkey*.
This 700-page, quarterly-updated reference service analyses
the latest economic and political developments,
details the current tax and investment regimes, and profiles
key sectors and major companies.

Contact: David Tonge

Tel (90-212) 231 0480 or 233 0345. Fax (90-212) 231 6614

Abdi İpekçi Caddesi 59/4, Maçka, Istanbul, Turkey.

MEDIA

Air raids

**TURKEY'S PRECOCIOUS
TELEVISION
INDUSTRY HAS HAD ITS
WRISTS SLAPPED
WITH THE PASSING
OF NEW LEGISLATION
TO RATIONALISE
THE AIRWAVES**

A new broadcasting law passed in April moves Turkey closer to Western European practice, adopting similar rules restricting media ownership and establishing a panel of "wise men" to oversee the industry.

The first task of this nine-member Planning Broadcasting Council is to share out the airwaves. The current plan is that TRT (Turkish Radio and Television), the state operator, will be allocated one out of every four frequencies. One will be set aside for continuous coverage of the national assembly. The rest of the licences are being put out for public tender in August this year. The council will also prepare guidelines for subscription channels and coded transmissions. The Koç Group, Turkey's largest manufacturing conglomerate, is preparing to launch a pay channel with Time Warner of the US and Canal Plus.

Two other coming events will have a dramatic effect on the broadcasting sector: the relaunch later this year of Turkey's own satellite, Türksat, and the planned privatisation of the state telecommunications company, PTT.

The new law sets guidelines for acceptable taste, with restrictions on violence and pornography. The recent explosion of channels has resulted in some fairly unsavoury programming in a country where taste is still deeply conservative, at least in rural areas.

Some new restrictions are seen to be arcane, if not clumsy. For example, the only foreign-language programmes allowed are those designed for educational purposes. In effect, this means the end of local transmissions of popular music stations like MTV. Broadcasters are also required to contribute

five per cent of their advertising revenue to the High Council, a rule that has prompted a lot of grumbling at a time when the economy is headed for recession and companies have cut back on advertising spending.

Some politicians are worried that the law gives the prime minister of the day ill-defined powers to ban the airing of programmes considered threatening to "national security" or likely to provoke civil unrest.

However, the main concern of the politicians is the monopoly of the media tycoons. The new law will prevent proprietors from owning more than one channel, limiting cross-shareholding with newspaper groups and banks. The stakeholders of all the main television companies are now being forced to reassess their strategies. Show TV is headed by Erol Aksoy of İktisat Bank, Kanal 6 by Ahmet Özal, son of the former President, HBB by Bilge Has, the Coca-Cola franchisee, Kanal D by Aydın Doğan, publisher of the newspaper Milliyet, and Interstar by Cem Ozan, owner of two Istanbul banks.

Initially, the legislation will cause a shake-out in an industry that has proliferated in recent years, to leave consumers with more choice but such congestion of the airwaves that in many big cities good reception is often difficult to obtain.

The law also penalises companies who advertise on foreign stations, by cutting their tax exemptions. The government believes this will curb the inroads made by the big foreign satellite broadcasters. The long-term question is whether regulation can keep pace with rapid changes in consumer taste and an industry that has shown it can use the new technologies to exploit legal loopholes.

Nuri Çolakoglu, head of Show TV, currently the leading private channel, says: "The legislation is already out of date. They thought they were creating a still picture, when in fact what they were seeing was the frame of a moving film."

JOHN MURRAY BROWN



HOME COLLECTION
perla

Valikonağı Caddesi 46/1, Nişantaşı, 80200 İstanbul. Tel 90-212 247 3022. Fax 90-212 247 28 82
Branch: Dr Faruk Ayanoğlu Caddesi 2, Zümrüt Apt., Feneryolu, Kadıköy, İstanbul. Tel 90-216 338 8665

A toast to good caviar

CAVIAR FROM THE CASPIAN SEA – MOUNTAINS OF IT – CAN BE FOUND IN THE COSMOPOLITAN BAZAARS OF ISTANBUL. RORY KNIGHT BRUCE MET THE MAN WITH A CONCESSION TO IMPORT TEN TONS A YEAR FROM AZERBAIJAN INTO EUROPE VIA TURKEY, AND INVITED LONDON'S CAVIAR COGNOSCENTI TO SAMPLE IT

Of all the bounties of the sea, surely none gives as great an impression of raffishness and wealth as caviar, that black briny gold that has delighted statesmen and hedonists for centuries. When Lord Beaverbrook went on a war mission to Moscow in 1941, the first thing he did on arriving was to dispatch twenty-five pounds of it to Churchill, and in *Casino Royale* James Bond lamented: "The trouble always is not how to get enough caviar, but how to get enough toast with it."

Today in Istanbul you will have no trouble finding toast.

Finding the right caviar, however, is a mission that would daunt even 007. My first experience of caviar was at the Park Şamdan restaurant in Maçka, where it is a speciality with spaghetti. A desire to try this recipe at home led me to Ahmet Yurtdaş's Urfa Pazarı Caviar House in the old spice bazaar, near Pandeli's, that estimable restaurant resplendent with turquoise tiles and white-uniformed waiters.

At the Caviar House, thirty-seven-year-old Yurtdaş told me of his achievement in securing the sole concession to import ten tons of caviar a year from Azerbaijan. It is fished during the warmer

months from the Caspian Sea and comes in four varieties – which are, in ascending order of cost, oscietre, sevruga, beluga and imperial.

As we sat sampling all four kinds with an ice-cream spatula, Yurtdaş explained the importance of knowing exactly where your caviar has come from. Each of his fifty-gramme pots is pasteurised, and sealed and dated as a guarantee of authenticity. One of the hazards of buying caviar from someone other than a reputable dealer is mercury poisoning, the effect of which is every bit as disagreeable as eating a bad oyster.

"We can salt each caviar to individual requirements," said Yurtdaş. To my untutored palate, each of his caviars tasted rather good, though I favoured the slightly saltier complexity of the brown-egged oscietre.

"Azeri caviar is emphatically better than modern Russian or Iranian caviar because of the water temperatures and because of the great rivers that flow into the Caspian," Yurtdaş explained. He claimed that the caviar available in Istanbul has never been better, and said he even feeds it regularly to his five-year-old son. To see if he was right, I took samples of all four types to Patrick Bellville, proprietor of Caviar Kaspia, the internationally renowned restaurant off London's Berkeley Square; regular diners here include the Princess of Wales, who comes so often for lunch that she has her own table.

Ice and the finest Russian vodka, both lemon and clear, were produced as we spread the caviars beneath a huge Stojanov oil painting. Before we began, Bellville, forty-two and a great-nephew of the distinguished and eccentric

English matador Don Rupert Bellville, provided some illuminating truths about caviar. "Beluga is expensive, but it is not the best," he said. "Once it was the most common, but now it commands its high price because of scarcity." Only two per cent of all caviar fished today is beluga, he said, and the cognoscenti prefer oscietre.

Bellville told me of an intriguing test he uses to ensure that imperial caviar is genuine: he places it between two sheets of white paper. Yurtdaş's imperial passed with flying colours. But what of the quality of the caviars? He praised the imperial for its "wonderful colour and the size of its eggs", the beluga was "creamy", the sevruga was also "good in colour" and the oscietre had "a distinctive and characteristic nutty taste".

Caviar should always be accompanied by vodka or champagne. As to what one eats with it, the general rule is that food should not shout against its subtle taste; so blinis, baked potatoes or toast, if one can get enough of it, are preferred.

Personally, my favourite caviar with spaghetti is the slightly bolder oscietre. Which must be better than the bolder MP Rex Mottram in Evelyn Waugh's *Brideshead Revisited*, who said: "I like a bit of chopped onion with my caviar," to which Lord Sebastian Flyte – a man with a more delicate palate – replied, surely correctly: "Try it without first." ♦

Ahmet Yurtdaş's Urfa Pazarı Caviar House is in the Egyptian Spice Bazaar at Mısır Çarşısı 26, Eminönü 34430, Istanbul. Tel (90-212) 526 1118 or 512 86 08. Fax (212) 522 6825. Caviar Kaspia is at 18 Bruton Place, London W1. For reservations (which are essential), telephone 071 493 2612.



TOP: SUPERIOR CASPIAN SEA CAVIAR FROM AZERBAIJAN, TRADED BY THE TON BY AHMET YURTDAS, RIGHT, AND PUT TO THE TEST AT CAVIAR KASPIA IN LONDON, ABOVE

Enhancing a very fine Tradition

WORLDWIDE DISTRIBUTORS
OF THE FINEST TURKISH COFFEE:

UNITED KINGDOM

TEES LTD,
13 PRETORIA AVENUE,
LONDON E17 7DE
TEL: 081 520 1037
FAX: 081 521 2117

U.S.A.

E.K. IMPORTS, INC.,
21 SAW MILL RIVER RD, YONKERS,
NEW YORK 10701
TEL (914) 968 9847
FAX (914) 968 9839
FREEPHONE: 1-800-783-3055

HONG KONG

AGASSIA CO. LTD.,
BLOCK B, FLAT 14,
7/F GOLDFIELD IND. CENTRE,
NO 1 SUI WO ROAD,
FOTAN N.T.
TEL (852) 601 2386
FAX (852) 601 3984

AUSTRIA

ER-DE HANDELS GES. M.B.H.,
WIEDNER GURTTEL 24,
A-1040 WIEN
TEL (43-1) 504 4672
FAX (43-1) 504 4673



KURUKAHVECİ
MEHMET EFENDİ
MAHDUMLARI

TURKEY

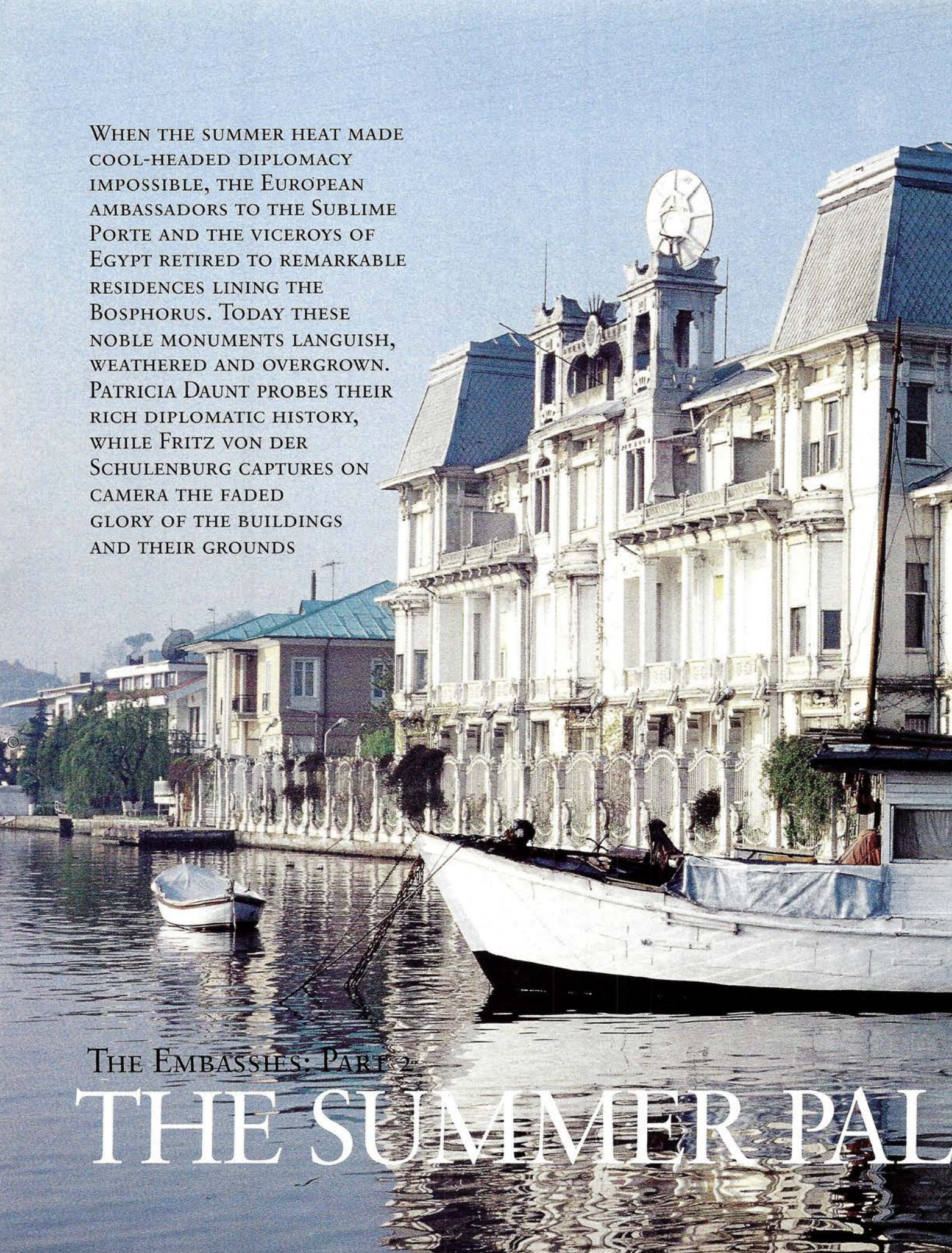
TAHMİS SOKAK 66
EMİNÖNÜ
34460 ISTANBUL
TEL 90-212 522 0060, 511 4262 or 511 4263
FAX 90-212 511 1311



WHEN THE SUMMER HEAT MADE COOL-HEADED DIPLOMACY IMPOSSIBLE, THE EUROPEAN AMBASSADORS TO THE SUBLIME PORTE AND THE VICEROYS OF EGYPT RETIRED TO REMARKABLE RESIDENCES LINING THE BOSPHORUS. TODAY THESE NOBLE MONUMENTS LANGUISH, WEATHERED AND OVERGROWN. PATRICIA DAUNT PROBES THEIR RICH DIPLOMATIC HISTORY, WHILE FRITZ VON DER SCHULENBURG CAPTURES ON CAMERA THE FADED GLORY OF THE BUILDINGS AND THEIR GROUNDS

THE EMBASSIES: PART 2

THE SUMMER PAL





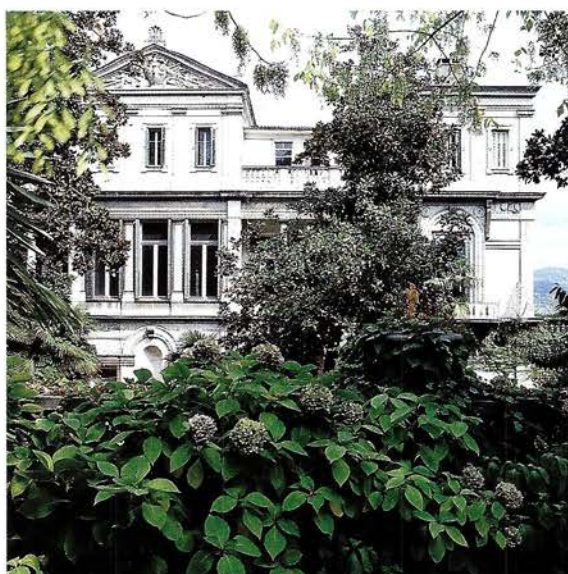
ACES OF ISTANBUL

The ruins of fishponds, stables and carriage houses are smothered in eglantine

It has been said that in the great age of diplomacy, when ambassadors lived like princes, ambassadors to the Ottoman Empire lived like kings. Swaggering Circassians, resplendent in scarlet uniforms and armed with swords and beltfuls of daggers, preceded them wherever they went. The power of the ambassadors waxed as that of the empire waned. They divided their year between winter embassies in Pera, described by a seventeenth-century traveller as "a kind of town where Christian Ambassadors dwell" and summer retreats away from a thirsty city prone to earthquake, disease and fire.

By the close of the nineteenth century, all the embassies as well as the viceroy of Egypt had summer residences on the European shore of the Bosphorus, "the most lovely waterway that ever invited a sail". Some remain; of some there are only vestiges: the Egyptian at Bebek, the Austrian at Yeniköy, the German, French, Italian and British at Tarabya, the Spanish and Russian at Büyükdere. The cosmopolitan architecture of those that have survived and the overgrown grounds of those that have not are still best viewed from the sea, though their gardens no longer run down to the water and their landing stages and boat-houses are cut off by a road.

The summer *yalis* of the Khedive of Egypt and his mother and of the Habsburgs, Hohenzollerns, Bourbons and Romanovs now hide behind protective walls, their existence betrayed by a lodge, a gate, a glimpse of a drive, a suggestion of a parterre, a turret or a steep roof. Sharing a hillside are the remnants of the embassy houses of England and France, destroyed by fires in 1911 and 1913, separated by a valley thick with sycamore and plane and protected by a belt of ancient beech. Ragged avenues of limes lead up to these ill-fated buildings, overgrown now by box, ilex and yew, studded in spring with the magenta of the Judas tree and in summer with the blue trumpets of paulownia, and heavy with the scent of syringa, acacia and magnolia. The



THE AUSTRIAN RESIDENCE

TOP: THE AUSTRO-HUNGARIAN SUMMER PALACE IN YENIKÖY WAS A GIFT OF ABDULHAMID II TO FRANZ JOSEF I. THE NEOCLASSICAL STUCCO FAÇADE IS CROWNED BY A HERALDIC COAT OF ARMS.

ABOVE: THE SLATTED SHUTTERS OF THE BUILDING OPEN ONTO THE BOSPHORUS, WITH A VIEW ACROSS THE STRAITS TO THE ASIAN SHORE.

OPPOSITE: THE NOW OVERGROWN AMBASSADORIAL GARDENS WERE ONCE THE VINEYARDS OF THE JERUSALEM PATRIARCHS. PREVIOUS PAGE: THE OPULENT ART NOUVEAU PALACE AT BEBEK BUILT FOR THE EGYPTIAN KHEDIVA MOTHER IN 1902. THE TWO PALACES REPRESENT THE SWANSONG OF BOSPHORUS DIPLOMACY

ruins of their fishponds, stables, kennels and carriage houses are smothered in rioting eglantine; they are alive with fireflies in summer and resound to the song of nightingales in late spring.

For two and a half centuries after the Turkish conquest in 1453, the Sultan and his court would leave Istanbul in late spring to spend the summer months in his former capital at Edirne. There they either campaigned to push the frontiers of the empire deeper into Europe or enjoyed the pleasures of the chase. A few favoured envoys were invited to accompany the court, but in general they were ignored and the functions of an ambassador were not well understood. As late as the eighteenth century, one grand vizier regarded them as mere spies, advising the Divan to confine the whole lot on the islands in the Marmara, to be isolated like lepers and other infectious and unclean persons.

Those ambassadors not privileged to be at Edirne avoided the summer heat by taking refuge on the Princes' Islands, but soon found the risk of being marooned there by contrary winds too great an inconvenience. They joined the Frankish traders in the cool of the Belgrade Forest. Abounding with springs, this vast forest had supplied the capital with water since the Roman emperor Valens connected it to the city by an aqueduct in the fourth century. The forest itself was renamed after the Ottoman conquest of Belgrade in 1521, and workmen resettled to manage the waterworks designed by Sinan for Süleyman the Magnificent. The beauty of Sinan's new fountains, waterfalls and aqueducts transformed it into a veritable paradise. Lady Mary Wortley Montague, driven there by the summer heat in 1717, thought it "a place which perfectly answers the description of the Elysian Fields".

Today, the village of Belgrade is no more. Its inhabitants were removed in 1896 for "injuring the waterworks and the forest" – by all accounts a minor re-enactment of the expulsion of Adam and Eve. For all Lady Mary's recognition of a new heaven on earth, in the





THE GRAND
RECEPTION ROOM
OF THE AUSTRO-
HUNGARIAN
EMBASSY, WITH
ITS PLAYFUL
CHANDELIERS AND
TALL PIER GLASSES,
SPANS THE LENGTH
OF THE BEL ÉTAGE.
FOR PART OF THIS
CENTURY A GIRLS'
SCHOOL WAS
CONCEALED BEHIND
THE UPPER
WINDOWS OF THE
CLERESTORY





CHANDELIERS
WERE ADDED
DURING THE 1890S
REDECORATION
OF THE AUSTRIAN
PALACE, CARRIED OUT
IN ANTICIPATION
OF A VISIT BY FRANZ
JOSEF I. HIS
MONOGRAM IS ON
THE PORCELAIN
(TOP RIGHT).
CENTRE RIGHT: THE
RECEPTION ROOM
OPENS INTO
A CENTRAL
PROJECTING AREA
OVERLOOKING THE
WATER. BOTTOM
RIGHT: A GRYPHON
GUARDS THE STAIRS

Lady Elgin kept the French ambassadress's canopy, as 'being of greater glory than that which we ourselves have brought out'



eighteenth century the forest was becoming a refuge for deserting Janissaries and marauding bands of disaffected mercenaries no longer in the employ of the Sultan. It was not long before the forest was encircled and set alight in order to rid it of its "vermin". The diplomats had by then begun to move to the upper shores of the Bosphorus, and there was a renewed popularity for long, narrow, multi-oared caïques able to negotiate its currents. It was such a craft that the British envoy Lord Elgin later described in a letter home as "a pinnacle of oriental design" and brought back to Fife, where it finally mouldered away in the 1840s.

Empire, as chief dragomans to the *Internuntii* (the Austrian ambassadors). It was the Greeks' red-roofed wooden villas, more window than frame and set on basements of stone, that the European embassies took for the summer.

The oldest surviving summer embassy is the Spanish house at Büyükdere. Apart from a year in the mid-1860s when it was being rebuilt after a fire, it has been inhabited by the Spaniards without interruption since 1783. That year, with the capital in the grip of a cholera epidemic and the death carts heard nightly crossing the water to the Muslim, Christian and Jewish cemeteries, King Charles III's envoy Juan de Boulogny fled up the Bosphorus to find refuge with Franciscan friars who had land in Büyükdere on which to cultivate their vines. With France and Naples already settled in Tarabya, de Boulogny was anxious to purchase the property, idyllically set on a south-facing shore, commanding the straits and catching the summer breezes, yet sheltered from the winter wind off the Black Sea. Only in 1818 were the friars persuaded to part with it, together with its chapel, for 20,000 piastres.

The Spaniards were soon joined by the Russians, thereby placing the embassy of "the o'ergrown barbarian of the East" alongside that of "the Most Catholic King". So they remain to this day, though both lost their gardens and landing stages early this century to the coastal road. In compensation, they acquired large and splendid parks on the landward side.

It was probably in 1864 that the well-remembered but badly documented fire broke out in the Spanish residence. Miraculously it was contained, and most of the furniture and all the paintings in the building were saved. The late patriarch Demetrius, when he last visited the house a few years ago, told the ambassador that it was under the protection of the local "owl of good omen", which was painted into the signature of a scriptural text in the study. The painting and the owl had been carefully restored during refurbishment after the fire. The only major alteration evidently made at this time was the incorporation of the chapel within the house. The house itself, like many others in Büyükdere, has a central hall open both to the seaward and garden sides to catch the summer breezes.

Whereas the upkeep of the Spanish embassy is impeccable, the Russian building is collapsing, eaten away by salt,



The principal landowners of the orchards tucked into the loops of the upper shores of the straits, particularly around the villages of Büyükdere and Tarabya, were the aristocratic Phanariot Greeks who lived near the Orthodox Patriarchate on the Golden Horn. Believing themselves to be the embodiment of diplomatic skill, they rivalled the "sweet-water Franks" by serving two masters: the Ottoman Empire, as grand dragomans to the Divan, and the Holy Roman





spray, decay and neglect. But the ghost of its most notorious incumbent, General Nikolai Ignatiev, is said to haunt it still. Amusing, ingratiating and perhaps the most dangerous of all the nineteenth-century envoys, he earned the name *Menteur Pasha* through his long years of intrigue at the Porte. His overriding ambition was to acquire for his country control, and preferably sovereignty, over the very waters onto which he looked. Although the house is now in poor condition, the site remains one of the best on the European shore.

The French received the first of a series of gifts of embassies on the Bosphorus

THE ITALIAN RESIDENCE

THE ITALIAN RESIDENCE STANDS BETWEEN THE FRENCH GROUNDS AND THE OLD SITE OF THE SUMMER PALACE HOTEL AT TARABYA. THE WOODEN WATERSIDE HOUSE WAS CREATED IN 1906 BY THE ARCHITECT RAIMONDO D'ARONCO. AFTER THE AUSTRIANS BRIEFLY OCCUPIED THIS DEEP-EAVED TYROLEAN-STYLE BUILDING DURING THE FIRST WORLD WAR, ITALIAN DIPLOMATS RESIDED HERE UNTIL THE 1960S. TODAY, UNLESS IT IS RESTORED SOON, IT WILL SUFFER THE TRAGIC FATE OF OTHER EXTINCT EMBASSIES

from the Sultans to the rulers of the principal European powers. Eight years earlier, however, in 1799, the French were neither in Tarabya nor even in Istanbul itself. The Turks had confined them to the Yedikule prison in view of the outrage of their invasion of Egypt. The Elgins had taken over the French palace in Pera, and Lady Elgin apparently had no compunction about keeping the French ambassadress's canopy, as "being of greater glory than that which we ourselves have brought out".

However, by 1807, French fortunes in Turkey had changed. Selim III presented Napoleon Bonaparte with a permanent summer embassy at Tarabya, largely in recognition of the French role in saving Istanbul from naval bombardment by the British. The immediate beneficiary of the Sultan's munificence was the soldier-diplomat and Corsican arch-intriguer Horace-François Bastien Sébastiani, once destined for the priesthood and to die a marshal of France. His ascendancy at the Porte unmatched, he was the first non-Muslim envoy ever permitted to wear a sword in the Sultan's presence. The beautiful kiosk given to the French had been confiscated the previous year from Prince Alexander Ypsilanti, the late Phanariot governor of the Danubian principality of Wallachia, who had been executed on suspicion of high treason.

The British were temporarily occupying the *yali* next door to the French. It was probably close observation of Sébastiani's methods that caused Sir Stratford Canning (better known under his later title as Lord Stratford de Redcliffe, or the Great Elchi) to remark that he found the French embassy to contain "the vilest scum that ever fell from the overboilings of the pot of imperial Jacobinism".

When the French writer Théophile Gautier was visiting Istanbul in 1853, he found the Ypsilanti *yali* "without architectural merit" though large, spacious, cool and set on one of the most beautiful promontories in the world. It had fallen into a bad state of repair. Its roof, beams, lath and plaster were collapsing, and it needed 100,000 piastres' worth of repair. The work was eventually put in hand, and a second traditional Turkish house was built for the secretaries and dragomans on the terraced cliff above.

The second French house remains, still painted Ottoman red. But the main house burned to the ground in 1913, and plans to rebuild on its foundations were

THE RUSSIAN RESIDENCE

A MOSAIC PATH
LEADS FROM THE
SEA AT BÜYÜKDERE
THROUGH THE SAID
REMAINS OF A
FORMAL GARDEN
UP TO THE
NEOCLASSICAL
WOODEN PALACE
BUILT IN 1840 FOR
THE TSAR'S ENVOY,
GENERAL NIKOLAI
IGNATIEV, WHO IS
REPUTED TO HAUNT
THE BUILDING.



never realised. The kitchen walls, in which a massive fig is entwined, are its most easily recognisable traces. The bulk of the foundations now lies beneath the coastal road. The grounds and all but the secretaries' house, which is used by the French community, have since 1990 been made available to Marmara University for business courses.

The fire that broke out in Pera on 22 August, 1831, reduced every winter embassy but that of the Venetians to a pile of smouldering rubble. The diplomats had no choice but to stay on at Büyükdere and Tarabya. Rebuilding was so expensive and slow that it was a full ten years before anyone returned. The Russians were the first to do so.

In 1847, the British were still at Tarabya, their new embassy in Pera not yet even roofed. But with the Turkish Minister to the Court of St James the idol of London society, and Sir Stratford Canning by now treated with exaggerated respect in Istanbul, it was the right moment for Abdulmecid I to make a gift of land, formerly the property of the

Phanariot Dragoyannis family. A mantle of ilex now masks the view up the straits to the Black Sea from the granite monolith that stands as a monument to this gift, on the spur of the hill across the stream from the French summer embassy. The inscription, although corrected or altered at a later date, remains clear. Beneath the monument, a modern cottage perches on top of the sprawling foundations of the embassy and of the adjoining secretaries' house.

Contemporary photographs show a fine three-storey clapboard mansion with prominent eaves and several turrets. This, and the "awfully jolly" secretaries' house, crackled like holly leaves in a bonfire when they caught fire in December 1911; they were never rebuilt. Gone are the fine rooms, the great corridors, and the bow windows looking up and down the Bosphorus, whose clear waters reflected patterns between the slats of the wooden shutters onto the ceilings. Only the wood shed, which once served as the chapel, survives.

With Abdulhamid II angling for help from the Germans to modernise his army, Kaiser Wilhelm I's ambassador was summoned to Yıldız Palace in April 1880. There he was asked to implore His Imperial Highness to accept the Sultan's gift of a property on the southern outskirts of Tarabya, where Abdulhamid himself had spent his childhood summers. The Kaiser accepted. But his Minister of Works, having had his fingers burnt with overspending on the new embassy in Pera, would have none of the expense of building a second on the Bosphorus.

It was three years before the money was found, and Dr Dörpfeld, Schlieffmann's architect at Troy, was invited to judge a competition for the design. The winner was the Istanbul architect Cingria, who completed the project in time for the Kaiser's state visit in 1889. The design was for a compound of purpose-built cottage-style clapboard houses with fashionable turrets and overhanging eaves, set in the most beautiful of all embassy sites on the Bosphorus.

The German ambassador's house, with its ornamental conservatory and covered way to the chancery building, was restored to its original state in 1990, together with the separate houses for the embassy secretaries and naval attachés, the chapel, cemetery, memorials, tea-house, bath house and boathouse and the wooded park surrounding the formal gardens. This meticulous restoration was



THE SPANISH RESIDENCE

AT BÜYÜKDERE, SUMMER BREEZES COOL THE SOUTH-FACING FAÇADE OF THE OLDEST SURVIVING AND MOST IMPECCABLY KEPT AMBASSADORIAL RESIDENCE ON THE BOSPHORUS, BOUGHT FROM FRANCISCAN FRIARS BY CHARLES III OF SPAIN'S ENVOY TO THE OTTOMAN CAPITAL IN 1783









not, however, the first. In 1952, when the property was returned to the Germans after its sequestration by the Allies in 1945, it was in a deplorable state. A scheme to demolish the houses and replace them with cement bungalows was considered but fortunately not implemented, and by 1955 an already resurgent Germany had the funds for restoration rather than demolition.

Tons of building materials and eighty workmen were brought in from the Federal Republic. They began by building a boundary wall and replacing the corroded iron gates. Before they were finished they had even replaced the bronze name tags in the cemetery. The stables were converted into garages; less predictably, great trouble was taken over the rechannelling of the water from the spring beside the chapel.

The Byzantines were the first to channel these waters, which were then hot and considered therapeutic – hence, almost certainly, the name of the village, which has passed from Greek into modern Turkish as Tarabya. An earthquake in 1372 disturbed the spring; hissing and bubbling into the Bosphorus some time thereafter, it lost both temperature and healing powers, becoming a cold water source that dries out in times of drought.

In the cemetery, 265 war graves surround a granite obelisk, overhung now with cypress and pine, recording Field Marshal Helmuth von Moltke's four years in the service of the Sultan's army. Until after the First World War, the lime avenue separating the property from the summer gardens of the Sisters of Notre Dame de Sion was known as l'allée Alsace-Lorraine.

Apart from the embassy in London, the only diplomatic building belonging to the Austro-Hungarian Empire that passed to the Austrian Republic after the First World War was the Habsburg summer embassy on the Bosphorus. It had been presented to Emperor Franz Josef I by the Sultan Abdulhamid II in 1883 in a semi-ruinous condition, "roof and second floor more-or-less lacking, central hall open to the skies". For all that, it was, and still is, the most impressive of all buildings in Yeniköy, standing in parkland which was once a vineyard belonging to the Patriarch of Jerusalem. Probably constructed by a businessman who sold equipment to the Ottoman army, the building had lain empty for a number of years before passing to the Emperor. It was extravagantly built,

OPPOSITE: STEPS LEAD DOWN FROM THE REAR OF THE SPANISH HOUSE AT BÜYÜKDERE TO A GARDEN OF GENTLY BANKED TERRACES, PLANE TREES AND MAGNOLIA ORIENTALIS. THE FRANCISCAN FRIARS ONCE CULTIVATED THEIR VINES ON THIS LAND. BELOW: THE ORANGE-WALLED CENTRAL HALL OF THE BUILDING HAS RECEPTION ROOMS LEADING OFF IT IN PAIRS. THE MINIATURE CHAPEL SEEN HERE WAS ADDED AFTER THE FIRE OF C.1864. BOTTOM: THE HALL'S PARQUET FLOORING, IN TWO TONES OF WOOD, HAS A DESIGN OF STARS AND SPIRALLING CROSSES



most unusually in brick, with new-fangled steel beams used to support the top floor, as at the British residence. It had an elaborate Turkish bath house and extensive "Ottoman gardens" behind, and a canal leading from a vaulted structure to the Bosphorus, allowing direct travel to the capital by boat.

It was ten years before Vienna found the funds to redesign it as a summer embassy, but by 1898 the splendid building had been restored and impeccably furnished. No reigning Habsburg was ever to stay in it, however. It has been suggested that despite the monogram "FJI" on every one of its pieces of Meissen porcelain and damask cloth, and the magnificence of its chandeliers, ironwork and stonework, the absence of even one bathroom within the building may have put them off. At the end of the First World War almost the entire contents were sold on the orders of the last Austro-Hungarian ambassador, Count Pallavicini, known as "the Cassandra of Pera". Funds were needed to repatriate citizens of the former empire, be they Austrian, German or Hungarian.

The British High Commissioners used the house during 1920, before it passed to the Austro-Hungarian condominium and thence to the Austrian Republic. During the Second World War it was German property but was never used; the lack of sanitation may again have been the reason. Only in 1955 did it once more become the summer residence of ambassadors, having been considered fleetingly for conversion as a residence for the President of Turkey. Its restoration as an embassy residence recaptured much of the 1898 glory, particularly that of the *bel étage*, while making room for a girls' school run by nuns with dormitories on the top floor. The school has since moved and further restoration this year has left the façade a radiant salmon pink.

The banner of Art Nouveau, which was to transform much of Pera and the Bosphorus, was raised by the Genoese architect Raimondo d'Aronco, who was sent to Turkey in 1896 to design a hospital and school for Italian subjects living in Pera, and remained for twelve years. His renunciation of pasted-on "historical styles", disregard for symmetry and experiments with new materials and types of ornament were so enthusiastically received that d'Aronco became both Court Architect to Sultan Abdulhamid II and avant-garde designer to the Levantine communities, rebuilding in the wake of the 1896 earthquake. The last Khediva Mother's summer *yali* in Bebek



THE GERMAN RESIDENCE

IN 1880 ABDULHAMID II GAVE KAISER WILHELM I A PARK AT TARABYA, WITH FAMOUS SPRINGS, FOR A SUMMER RESIDENCE. THE DESIGN WAS CHOSEN BY DR DÖRPFELD, THE ARCHITECT FOR SCHLIEMANN'S EXCAVATION OF TROY. OPPOSITE: RESCUED FROM OBLIVION IN 1955 AND RESTORED IN 1990, IT IS ONE OF THE PRETTIEST GROUPS OF BUILDINGS ON THE EUROPEAN SHORE OF THE BOSPHORUS, THOUGH THE MAIN HOUSE IS RATHER SPARTAN INSIDE (ABOVE). GARDEN PATHS LEAD UP A DENSELY WOODED HILLSIDE TO A WAR CEMETERY (LEFT)

and her son Abbas Hilmi II's summer palace on the hills above Çubuklu are extravagant celebrations of this new art.

The Khediva Mother's *yali* is now the Egyptian consulate-general. Built in 1902, it is a confusion of opulence and flamboyance, surrounded by gardens and conveniently near the old landing stage for the village of Bebek. When the Khedive was deposed in 1914, the *yali* became Egypt's first embassy building. Today it accommodates the residence of the consul-general in what was the harem, and consular offices occupy the *selamlık* (reception areas).

The heavy mansard roof – the vogue in turn-of-the-century northern France –

supports two turrets and is crowned by a rising sun, the Art Nouveau symbol of hope for the new century, and a vast satellite dish. The bay windows overlooking the sea, and seemingly fixed clumsily to the seaward elevation, are protected by Viennese secessionist-type balconies formed by winding tendrils of exotic plants and wrought-iron foliage.

A lamp crowns every fourth post of the sea railings, each section of which is embellished with a scrolled pedestal. The swirling lines and geometric motifs decorating the entrance gates are as original in style as the sculptured wrought-iron staircase balustrades leading up to both the harem and the *selamlık*. As if to



imitate the roof of an Art Deco railway station, the central court has an extensive iron skylight with asymmetric panes.

The Italian embassy in Tarabya was also designed by d'Aronco. Built in 1906, this is wooden, while the Khediva Mother's is built of stone. The latter choice may have been made for practical reasons rather than because of the easy availability of stone: the terrible fires that broke out during the month-long earthquake of June 1896 were fresh in everyone's mind when the Egyptian project was conceived. A charming wooden kiosk was, however, added on the summit of the hill behind the *yalı*. Refreshments were taken there by the owner and

her guests when they walked up the hillside to admire one of the most spectacular panoramic views of the Bosphorus.

A burgeoning metropolis of some eleven million inhabitants, Istanbul has spread in every direction. The erstwhile remote villages of Bebek, Yeniköy, Tarabya and Büyükdere are now part of the conurbation, and are more easily reached by the new roads leading down from what is left of the Belgrade Forest than from the sea. The polo ground in the once lush meadow at Büyükdere and the cricket pitch of the *deli İngiliz* in the field behind Beykoz are now covered with houses. The Summer Palace Hotel at Tarabya, where the American envoys

spent the summers and invited their colleagues to tennis, has been replaced by a giant modern hotel which has swallowed up the old gardens and tennis courts. The dressed cornerstones of the Italian ambassadorial *yalı* beside it no longer protects the wooden building from the force of the Bosphorus water, but from the traffic on the coastal road. The old summer embassies are now emeralds on a riband of concrete. ◆

Thanks are due, for their information and advice, to: Dr and Mrs Klaus Ziegler, Dr Ekkehard Eickhoff, Count Javier Villaceros, Dr Thilo Rötger and Dr Alessandro Stasano. Information on the Austrian residence is from an article by Dr E D Petritsch.

TRAVEL IN SOUTH-WESTERN TURKEY

THE LAND OF THE FLOWERING PENGUINS



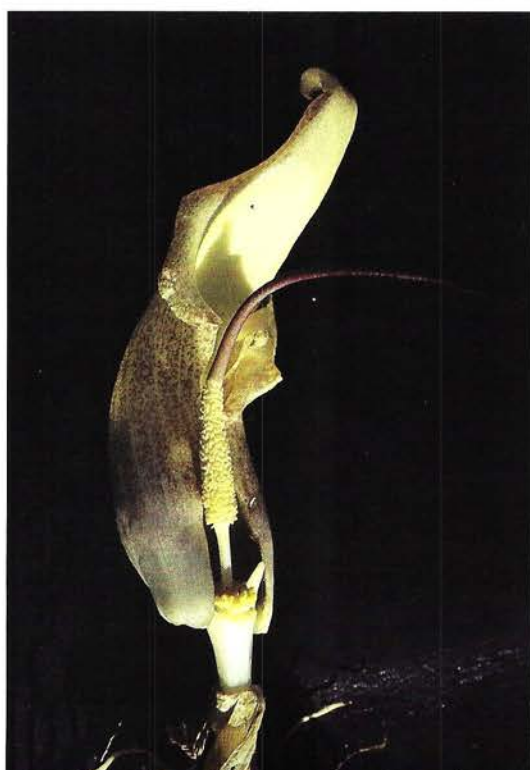
THEY ARE SMELLY AND POISONOUS, AND TRICK INSECTS INTO DOING
THEIR DIRTY WORK; BUT ARUMS AND ARISTOLOCHIAS ARE AMONG THE MOST STRIKING
WILD FLOWERS IN TURKEY. THE BOTANIST ANDREW BYFIELD
TRACKS THEM DOWN ON THE GLARING LIMESTONE PENINSULAS OF MARMARIS AND
IN THE SCRUFFIER HABITATS OF THE HIGH TOROS MOUNTAINS



SPRING ON THE HISARÖNÜ
PENINSULA WEST OF MARMARIS,
LOOKING TOWARDS BOZBURUN
AND THE DATÇA PENINSULA.
THE ROCKS CONCEAL A RARE
AND PUZZLING FLORA



LONG THOUGHT TO OCCUR ONLY ON CRETE, BOTH *ARUM CRETICUM* (ABOVE) AND *BIARUM DAVISII* (RIGHT) WERE RECENTLY DISCOVERED IN TURKEY ON A PENINSULA WEST OF MARMARIS. THEY ARE FURTHER EVIDENCE OF EARLIER LAND LINKS WITH ISLANDS FAR TO THE SOUTH-WEST OF TURKEY. ISOLATED BY THE SEA FOR THOUSANDS OF YEARS, THE TURKISH FORMS FOUND ON THE MAQUIS-COVERED HILLS OF THE HISARÖNÜ PENINSULA AT TAŞLICA (TOP) AND BESIDE THE OLD ROMAN ROAD TO LORYMA (OPPOSITE) ARE LARGER THAN THEIR CRETAN RELATIVES. TAXONOMISTS HAVE ACCORDINGLY RECOGNISED THE *BIARUM* AS A DISTINCT SUB-SPECIES, *MARMARISENSIS*



It was in April 1938, at the age of nineteen and before commencing his lifetime's study of Turkish flora, that the late Peter Davis discovered a mysterious bulbous plant out of flower while botanising on Crete. The living tuber that he presented to London's Kew Gardens bloomed the following October, revealing it to be an autumn-flowering "aroid" new to science. Davis called it his "dear little penguin". It was duly named *Biarum davisii*, the first of many newly discovered plants named in honour of the Edinburgh botanist's lifelong services to Turkish botanical science.

Davis' *Biarum* was thought to be confined to Crete until the late 1970s, when Istanbul's Professor Turhan Baytop discovered it in a number of localities near Marmaris in Turkey's most south-westerly corner. Around the same time, other species previously thought to be restricted to Crete and adjacent Greek islands were discovered in the same area, evidence of the former existence of land bridges linking Crete to Turkey before the sea levels rose. The discovery in Turkey of the beautiful citron-yellow *Arum creticum* (by Professor Asuman Baytop in March 1981), the pink *Tulipa saxatilis*, the chrome-yellow tree flax *Linum arboreum* and the Cretan date palm *Phoenix theoprasii* represented a remarkable extension to the geographical range of these Aegean specialities.

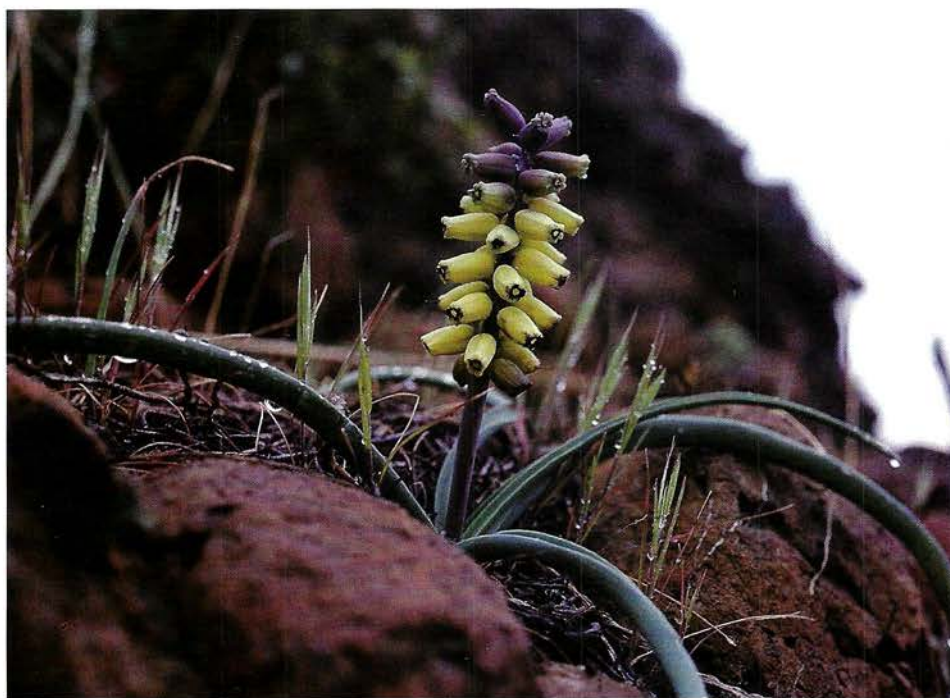
It was a particular treat for me to see the little-recorded *Arum creticum* and other Cretans growing abundantly in their Turkish haunts in the earliest spring days of last year. For the arum, a botanical friend and I travelled to the most south-westerly point of all, the Hisarönü peninsula – a narrow finger of land that stretches out from Bozburun and Taşlica, crowned at its extremity by the Roman fort of Loryma.

This remote part of the coast cannot be reached by car, so we hired a fishing boat from the tiny village of Söğüt to drop us at the fort. It was up to us to walk the fifteen kilometres or so back to civilisation. Unlike the forest-covered hills further east, this promontory is, at best, clothed with scrub, while much is glaring, naked limestone rock, affording little protection from the astonishing heat of the March sun, and with all too few sources of fresh water. But what the

TURHAN BAYTOP. ALL OTHER PHOTOS: ANDREW BYFIELD



‘THE APPEARANCE OF THE MALEVOLENT MAROON FLOWERS CAUSED QUITE A STIR AMONG THE PARTY-GOERS, BUT IT WAS THE PLANT’S SMELL THAT CAUSED THE SENSATION’



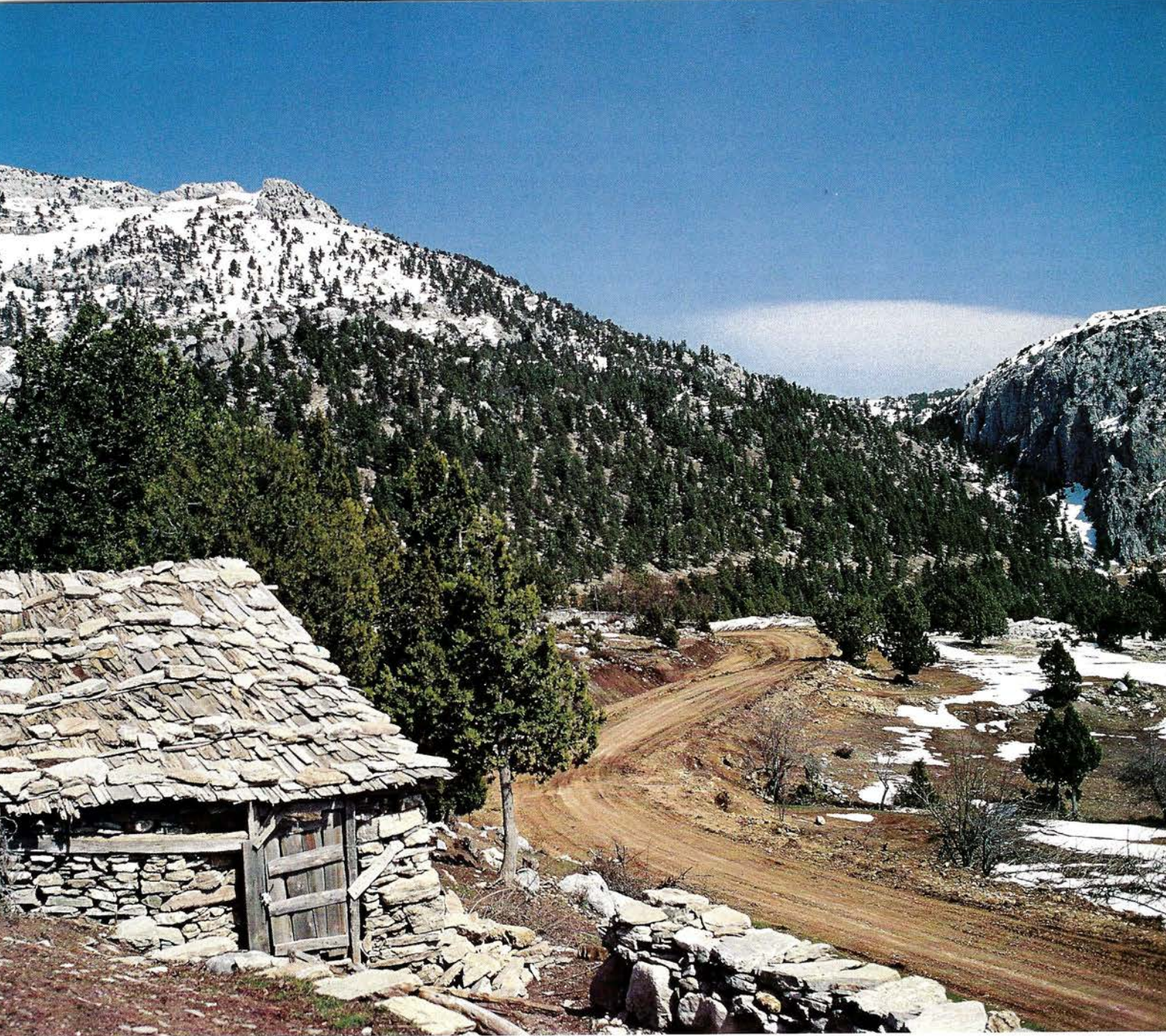
TURKEY’S CRETAN CONNECTIONS

GROWING ON THE NARROW PENINSULAS OF HISARÖNÜ AND DATÇA ARE FLOWERS FROM ANATOLIA, CRETE AND THE SOUTH AEGEAN ISLANDS – A HEADY MIX FOUND NOWHERE ELSE IN THE MEDITERRANEAN AND OF GREAT IMPORTANCE TO CONSERVATIONISTS. CRETAN PLANTS INCLUDE THE YELLOW GRAPE HYACINTH MUSCARI MACROCARPUM (ABOVE), WITH ITS DISTINCT HONEY-AND-BANANA SCENT, AND THE FLAMBOYANT CHROME-YELLOW-FLOWERED TREE FLAX LINUM ARBOREUM, OTHERWISE KNOWN ONLY FROM THE CLIFFS OF CRETE’S FAMOUS GORGES. FOR MAPS SHOWING THE DISTRIBUTION OF PLANTS ON THE PENINSULAS, BUY ‘A SURVEY OF THE FLORA OF RODHOS, SIMI, TILOS AND THE MARMARIS PENINSULA’ BY ANNETTE CARLSTRÖM (LUND UNIVERSITY, 1987), AVAILABLE FROM BSBI PUBLICATIONS, £18.50 (FAX 44-832 274568)



HIGH IN THE TOROS

THE RUGGED HINTERLAND OF THE MEDITERRANEAN COAST REVEALS THE VELVETY, RED-BLOTCHED BLOOMS OF ARUM DIOSCORIDIS (RIGHT), WHICH ABOUNDS IN THE LYCIAN AND CENTRAL TOROS MOUNTAINS. ALSO FOUND IN THE STONY FIELDS AND ROADS NEAR THE LOCAL YAYLAS (SUMMER SETTLEMENTS) ARE THE UNRELATED ARISTOLOCHIAS, WHICH HAVE EVOLVED THE SAME BIZARRE PROCESS OF POLLINATION BY FLIES. THIS YAYLA NEAR AKSEKI IS AN IDEAL PLACE TO SEARCH FOR ARISTOLOCHIAS IN EARLY MAY



area lacks in comforts for the Rambler, it makes up in scenery of quite exceptional beauty: the islands, bays and rocky headlands reminded me of Scotland's west coast, albeit with a rather more equable climate! *Arum creticum* was at its best and grew abundantly here, on secluded rocky outcrops and as a path-side weed, and was just one of many beautiful plants we saw.

The arums found in the coastal slopes and foothills of Turkey are remarkable plants – supremely adapted to their environment and among the most highly specialised examples on earth in terms of floral structure. While so many of Turkey's other plants are decreasing in range through the destruction of their natural habitats, the arums continue to



thrive. Many are found in some of Turkey's most beautiful landscapes, where they usually appear in the scruffiest of microhabitats. They are perfectly at home in field margins and in dusty pasture grazed to death by the ubiquitous goat and sheep; they even thrive in farmyards and unkempt gardens.

Part of the secret of their success lies in their sap, which is at best unpalatable, and at worst highly poisonous. This I can personally vouch for, having once nibbled a flower stem. The sap from all parts of the plant is full of needle-sharp calcium oxalate crystals, which bury themselves in the softest parts of the mouth before slowly dissolving. The result is an excruciating physical and chemical sensation, and

even the most hardened of grazing goats try the tempting lush foliage only once. All parts of the plant are poisonous – Iraqis are reported to eat tubers of *Eminium spiculatum* (a close cousin of the arum, also found in south-east Turkey), but only after double-boiling them to denature the toxins. What became of the first brave soul to eat these tubers, who presumably would have boiled them only once?

Arums require only the services of flies to effect pollination at the time of flowering. The flies are not pollen or nectar feeders, but instead seek carrion on which to lay their eggs. In a remarkable example of botanical deception, the flies are lured to the flower by a realistic odour of rotten meat, often combined with the plant's blotchy, and in some cases reddish, meaty appearance. The greasy inner surface of the flower provides an inadequate foothold, and the flies lose their grip and slip into a bulbous, prison-like chamber at the base of the bloom, wherein lie the true flowers – tiny males and females in two adjacent rows. After a few days' imprisonment the bloom withers, allowing the flies to escape and carry their coating of pollen to the female flowers of the next plant. During this process the female flies are often fooled into laying their eggs. But life for the hatching maggots is short: their vegetative prison provides no sustenance and they soon perish.

Remarkable as the floral structure of these plants is, another group of totally unrelated Turkish plants has developed much the same process of pollination. These are "Dutchman's pipes" (*Aristolochia*), whose tubular flowers have all the appearance of a bizarre creation from the hands of a meerscham-carver. While most have strongly curved pipe-like flowers, others have vertical flowers that look more like the mammalian fallopian tube. One tradition among medieval herbalists was to treat the ills of particular parts of the body with the plant that most resembled them (irrespective of any other medicinal benefits or side-effects). These aristolochias were accordingly called "birthworts", and used to cure a range of birthing ailments. Their flowers, like those of the arums, are often mottled, in shades of brown and yellow-green. But it is their foul smell that often draws one's attention first.

Both the arum and the herbaceous aristolochia occur in a greater diversity in Turkey than in any other country. Arums are spread widely across the country, although the distribution of individual species is often restricted. *Biarum davisii* and *Arum creticum* are

among the most localised, and you need to make a special effort to locate them., basing yourself either in Marmaris or in the smaller villages further west. The aristolochias are at their most diverse and prolific in Turkey's southern Toros Mountains. A trip into the hills above Antalya, Anamur or Mersin in April or May offers a good chance of seeing more than one or two species. One of my best aristolochia days was in May last year when I travelled across the vast, undulating, thousand-metre-high plateau of Taşeli lying between Anamur and the vast canyons of the Ermenek River. Here *Aristolochia auricularia*, *maurorum* and the elusive and little-recorded *cilicica* were to be found, often abundantly, in stony fallow fields, together with soft mauve tuberous geraniums and burnt-sienna horned poppies.

While aristolochias are rarely grown in gardens and even more seldom obtainable commercially, arums are more generally available via specialist catalogues. Arums are worth growing not only for their bizarre flowers but also for their bold arrowhead-shaped foliage, which can appear remarkably fresh and welcoming during the bleakest months of winter. Plant them deep in fertile soil at the base of a south-facing wall, where they will be sheltered from the frosts of winter (potentially very damaging to their sappy tubers and their wintergreen foliage) and where they can ripen in the hot summer sun (very important to ensure good flowering the following year). Finally, position them carefully – not as I did, below the dining-room window in a prominent position in the garden. I shall long remember my brother's wedding reception, and in particular the part played by the dragon arum, the largest of the Turkish kinds and one of the easiest to grow. After seven years of steadfastly refusing to bloom, my dragon arum finally deigned to perform. A week before the garden party, the first flower opened. By the time the great day arrived, the plant had excelled itself: six colossal blooms had unfurled. The appearance of the malevolent maroon flowers caused quite a stir among the party-goers, but it was the plant's smell that caused the sensation. It is best likened to summer-warmed dustbins, and in the warm May party weather there was no escaping it.

But do not worry – no matter how small your garden is, both *Arum creticum*, with its glowing gold flowers, and even the diminutive *Biarum davisii* will not cause offence to the nose. Some even think of freesias when they smell the blooms of the Cretan arum. ♦





TRAVEL NOTES

SPRING COMES EARLY WEST OF MARMARIS – FLOWERS ARE BEST IN LATE MARCH OR EARLY APRIL. ELSEWHERE ON THE SOUTH COAST, COLD WINDS FROM THE ANATOLIAN PLATEAU PREVENT ARUMS AND ARISTOLOCHIAS FROM FLOWERING UNTIL LATE APRIL OR EARLY MAY. NEVER COLLECT PLANTS IN THE WILD, AS MANY ARE UNDER THREAT. HISARÖNÜ PENINSULA: FLY TO DALAMAN. ALL GRADES OF HOTEL ARE TO BE FOUND IN AND AROUND THE FAST-GROWING TOURIST RESORT OF MARMARIS. PENSION ACCOMMODATION IS AVAILABLE IN TOWNS AND VILLAGES SUCH AS DATÇA, BOZBURUN AND SÖĞÜT; MOST ARE REACHED BY DOLMUŞ. OUR WALK INVOLVED TAKING A BOAT FROM SÖĞÜT TO LORYMA, HIRED ON THE DAY FROM A FISHERMAN. WEATHER CAN BE A PROBLEM AT ANY TIME OF YEAR. WHEN THE EARLY FLOWERS ARE AT THEIR BEST, STRONG WINDS AND RAIN CAN KEEP BOATS AT ANCHOR; IN SUMMER, HEAT MAKES WALKING UNCOMFORTABLE. POTABLE WATER IS SCARCE. THE TOROS: FLY TO ANTALYA. HOTELS AND TRANSPORT ARE PLENTIFUL ON THE COAST, BUT LIMITED IN THE HINTERLAND – A FOUR-WHEEL-DRIVE VEHICLE, HIRED FROM EUROPCAR (TEL 90-241 242 12 60), GIVES GREATER FREEDOM. ALL ROADS ACROSS THE TOROS PASS THROUGH FERTILE HUNTING GROUND FOR ARUMS, ARISTOLOCHIAS AND OTHER FLOWERS. AN EASY DAY TRIP TO SEE THE RUINS AND FLOWERS IN THE TERMESOS NATIONAL PARK ABOVE ANTALYA IS RECOMMENDED. FOR THE MORE ADVENTUROUS, THE UNPAVED ROADS ACROSS THE CENTRAL TOROS ARE STUNNING.



TURKEY AND THE LEVANT. LEFT: A. LYCICA ONLY APPEARS IN THE WESTERN TOROS, ANCIENT LYCIA, HENCE ITS NAME. TERMESOS IS A GOOD PLACE TO LOOK. GO FURTHER EAST FOR THE MALEVOLENT-LOOKING A. PAECILANTHA (ABOVE) AND A. AURICULARIA (BELOW), BOTH COMMON IN THE CILICIAN TOROS ABOVE ANAMUR AND MERSIN. RIGHT: A. BOTTAE IS ONE OF THE FEW ARISTOLOCHIAS TO BE FOUND IN THE EASTERN BLACK SEA MOUNTAINS



ARISTOLOCHIAS – KNOWN AS BIRTHWORTS OR DUTCHMAN'S PIPES – HAVE FLOWERS RATHER LIKE OLD-FASHIONED GRAMOPHONES AND ATTRACT CARRION-FEEDING FLIES WITH A MEAT-LIKE SMELL, TRAPPING THEM IN A BULBOUS CHAMBER WHERE POLLINATION TAKES PLACE. TURKEY, UNIQUELY, HAS 25 SPECIES OF HERBACEOUS ARISTOLOCHIA. LEFT: A. MAURORUM IS PERHAPS THE MOST WIDESPREAD IN SOUTHERN



GARDENING NOTES

Bold foliage and large, often bright blooms make ARUMS worthy garden subjects, all easily raised from seed. Two British nurseries with a good range are: Avon Bulbs, Burnt House Farm, Mid Lambrook, South Pether-ton, Somerset TA13 5HE; and Cambridge Bulbs, 40 Whittlesford Road, Newton, Cambridge CB2 5PH. Many arum relatives are familiar house plants, while the elegant milk-white Calla lily

(*Zantedeschia aethiopica*) is easy to grow outside, but not very resistant to frost. Herbaceous ARISTOLOCHIAS will often grow in a warm, fertile spot, but are hard to transplant and must be raised from seed. Seeds are sometimes available via the Alpine Garden Society's annual seed distribution. For membership, write to The Secretary, AGS Centre, Avon Bank, Per-shore, Worcs WR10 3JP. Overseas membership is £16 a year.

BOUND IN PERFECT GLORY

A NEW STUDY ON THE ART OF BOOKBINDING IN FIFTEENTH-CENTURY TURKEY REVEALS THE LITERARY TASTES AND PASSIONS OF THREE POWERFUL OTTOMAN SULTANS. CORNUCOPIA IS DAZZLED BY THE CONTENTS OF THE RENAISSANCE LIBRARIES OF ISTANBUL AND BURSA



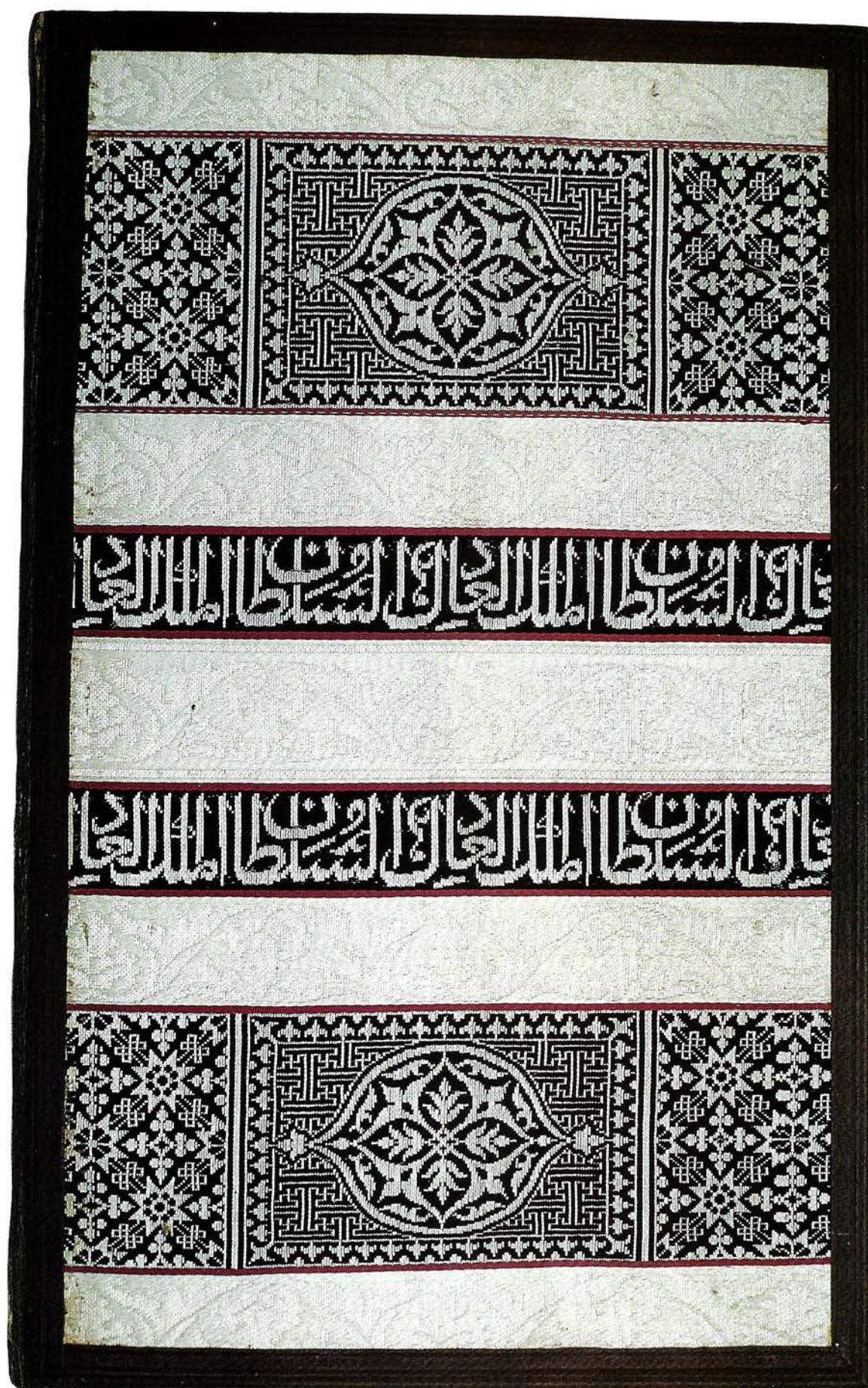
STRIPED AND CHECKED SILK TABBY CLOTHS COVER SOME 40 BOOKS ORDERED FOR MEHMED II, THE BIBLIOPHILE CONQUEROR OF ISTANBUL. IN THE 1461 COMPENDIUM OF PHILOSOPHICAL WORKS (ABOVE) BY AL-SUHRWARDI, PERPENDICULAR

At the end of the fifteenth century, when Italian Renaissance artists and patrons began to search for a new form of bookbinding to reflect their rejection of the medieval past, there were no classical models to copy – the bound codex had only supplanted the papyrus scroll at the end of the Roman period – so they turned to the Islamic world, because of the excellence of the bindings produced there. From the craftsmen of Cairo and Istanbul they

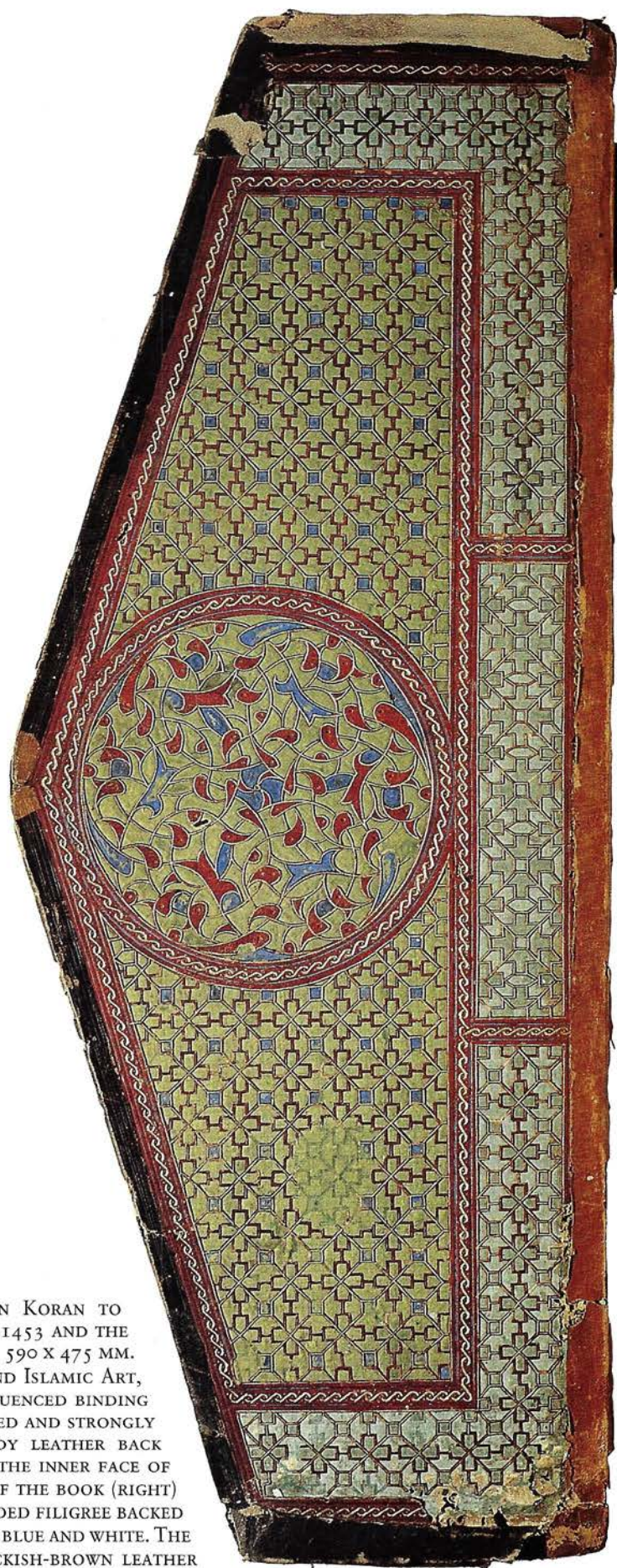
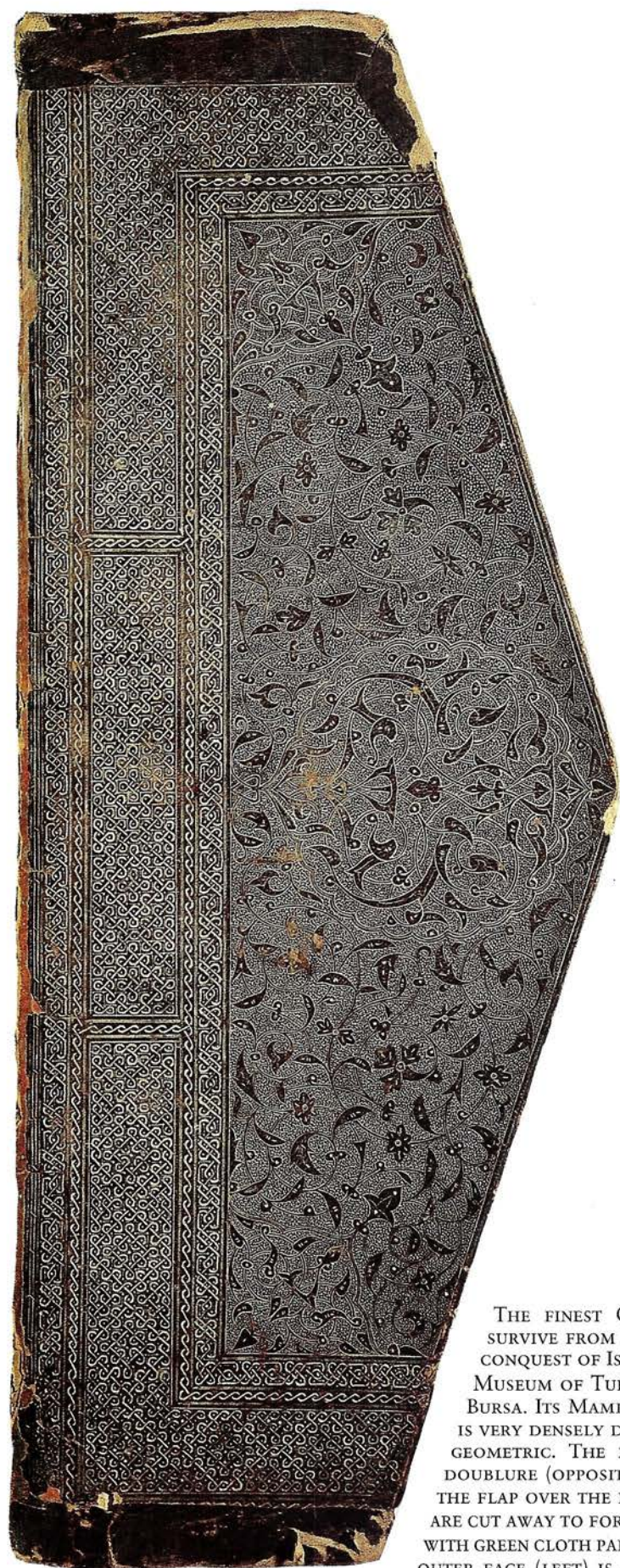
borrowed filigree, gilt tooling and other techniques to create their own versions of Islamic bindings, and then went on to use the same methods for bindings decorated with portraits, coats of arms and other Western motifs. Even the gilded and coloured pictures stamped on the covers of Edwardian children's books have their roots in this period.

It was because of these important East-West connections that the Association Internationale de Bibliophilie commissioned a study of early Ottoman bindings

BLUISH-WHITE BANDS CREATE A PLAID EFFECT. TEXTILES FIRST APPEARED IN ISLAMIC BINDINGS IN THE 10TH CENTURY. OTTOMAN BINDERS OFTEN USED THEM IN THE 1460S AND 70S, WITH VELVET AND LAMPAS REPLACING TABBY WEAVES FROM THE MID-70S



THE SILK LINING OF AN OTTOMAN BINDING MADE C.1480 FOR A PERSIAN MEDICAL WORK IN THE TOPKAPI PALACE LIBRARY. THE REPEATING PHRASE IS 'AL-SULTAN AL-MALIK AL-'ADIL' ('THE SULTAN, THE JUST KING'). FABRICS USED FOR OTTOMAN BINDINGS ARE NOT NECESSARILY OF OTTOMAN ORIGIN. THIS MAY HAVE BEEN MADE IN MAMLUK EGYPT IN THE 14TH CENTURY



THE FINEST OTTOMAN KORAN TO SURVIVE FROM BEFORE 1453 AND THE CONQUEST OF ISTANBUL, 590 X 475 MM. MUSEUM OF TURKISH AND ISLAMIC ART, BURSA. ITS MAMLUK-INFLUENCED BINDING IS VERY DENSELY DECORATED AND STRONGLY GEOMETRIC. THE BURGUNDY LEATHER BACK DOUBLURE (OPPOSITE) AND THE INNER FACE OF THE FLAP OVER THE FRONT OF THE BOOK (RIGHT) ARE CUT AWAY TO FORM A GILDED FILIGREE BACKED WITH GREEN CLOTH PAINTED IN BLUE AND WHITE. THE OUTER FACE (LEFT) IS OF BLACKISH-BROWN LEATHER



from Julian Raby of Oxford University, and Zeren Tanındı of Uludağ University. The result, a limited edition of *Turkish Bookbinding in the 15th Century: the Foundation of an Ottoman Court Style*, edited by Tim Stanley, was published in London this year.

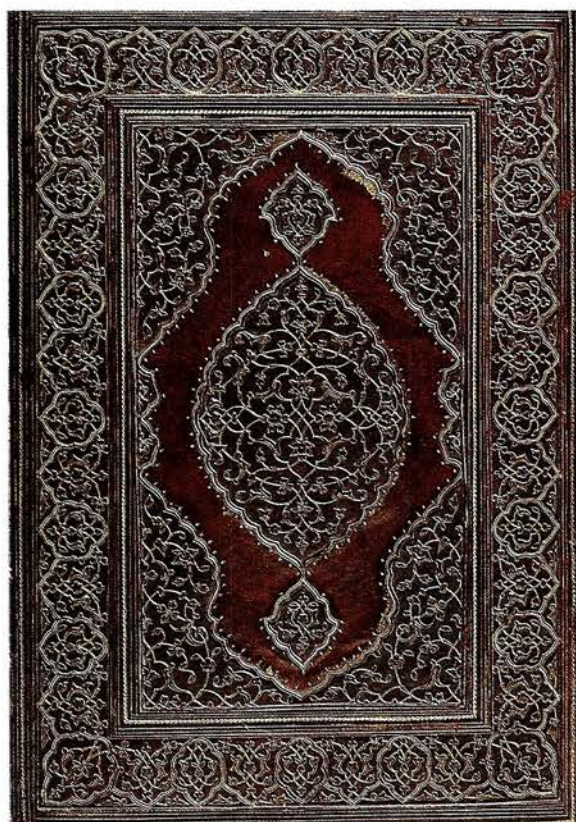
The first study of a remarkable phase in the history of the arts of the book, it differs from previous publications on Islamic bindings by concentrating on those still attached to well-documented, mostly imperial manuscripts from a relatively short period of time, from 1435 to 1510. It thus traces changes in style and technique in early Ottoman bindings and casts light on the literary tastes of three Ottoman sultans: Murad II (1421–1451), Mehmed II (1451–1481) and Bayezid II (1481–1512).

The second half of the fifteenth century saw a fundamental change in the art of the Ottoman court, in tandem with the vast expansion of the empire and the establishment of the new capital in Istanbul. The new character was expressed in such buildings as the Topkapı Palace and the Fatih Mosque, but is less easy to document in the minor arts for a lack of dated objects. The exception is manuscripts, of which there are numerous examples with dates and dedications to the Ottoman elite, in particular Mehmed II, a major patron of the art of the book who had a passionate interest in everything from Alexander romances and *The Iliad* to theosophy and astronomy. Indeed, more manuscripts with frontispiece dedications to him survive than any dedicated to other Islamic princes.

Only one binding can be linked with certainty to Mehmed II's father, Murad II. It encloses a work on music in the Topkapı Palace library. Exquisite though it is, another binding attributed to the same craftsman now in the Museum of Turkish and Islamic Arts in Bursa is of even higher quality. It belongs to the finest Ottoman Koran to survive from the early fifteenth century, and illustrates the splendour achieved in early Ottoman bindings. The surface of its outer dark-brown covers is richly tooled in gold and blue. Like most bindings from Turkey, it has a flap that folds under the front cover when the book is not in use. Safe from wear and light, the flap's decoration of tooled arabesques, floral scrolls and knotwork has survived even better than the main covers. On such books the ornament extends to the

insides of the covers – known as doublures, from the French for linings. These, too, are usually in spectacularly good condition. The burgundy leather of the Bursa Koran's doublures has been cut away in places to create a filigree design, backed with green cloth and enhanced with tooling and blue and white paint.

The bindings of Murad's reign were hand-tooled and related to earlier Anatolian and Mamluk traditions. In the 1460s, after his son's succession, there was a new design impetus, with stencils produced, it has been suggested, by court designers. Designs on the bindings of this



period can be related to those on carpets, woodwork, silver and ceramics.

Mehmed often acquired an important manuscript in which he was interested and had it copied for his personal library, much of which still survives at Topkapı. The older copy was then rebound for the library of the religious complex that he founded, and its dependent colleges, and was thus available for scholars to make their own copies.

This great double project, worthy of a Renaissance prince, resulted in a huge increase in the court's demand for bindings and a crisis in supply. One solution was to cover books with textiles, and the result was a series of scholarly and literary manuscripts faced with costly tabby silk cloths. Between 1473 and 1481,

tabby cloths were replaced by velvet and lampas bindings, some imported from Italy, others of Ottoman manufacture. Their importance is not restricted to the history of the book: few specimens of early Ottoman textiles survive elsewhere.

Doublures of leather bindings continued to be worked with areas of filigree, but the geometric designs seen on the Bursa Koran were replaced by the floral patterns favoured in Iran – mainly introduced by scribes and binders arriving in Istanbul in the wake of Mehmed's defeat of the Akkoyunlu Turkomans at Otluk Beli. The most important of these was Ghiyath al-Din of Isfahan, a doctor, scribe and binder who helped introduce pressure-moulding. This was to become the dominant technique for Ottoman bindings in the following centuries. Up to this time, patterns were made with heated iron tools, each forming only a small element of the design; the more complex the design, the more labour required. Now all the binder needed were leather stamps with designs cut into them in the manner of a seal stone.

One import from Iran that did not find favour with the Ottomans was the use of figural subjects – though an interesting exception is a binding in Istanbul's Museum of Turkish and Islamic Art made in Amasya in 1477 for Mehmed's son, the future Bayezid II. The cover has an oval central medallion and sinuous corner pieces, all filled with arabesques, but the spaces between these are not left plain, as in other examples. Instead, each quadrant is occupied by monkeys attacking a dragon.

Bayezid himself eschewed such figural scenes after his succession in 1481. During his reign the changes introduced under Mehmed were consolidated, and the classic Ottoman book style emerged, encompassing illumination and calligraphy as well as binding. Bayezid was sufficiently interested in the royal library to take a personal part in cataloguing it in 1505. Raby and Tanındı's book looks in detail at his relationship with the most important of Ottoman calligraphers, Şeyh Hamdullah, but the influence of his reign is best illustrated by the bookbinder Ahmed; successive generations of Ahmed's family were to dominate the Ottoman court bindery for the next century and a half. ♦

Turkish Bookbinding in the 15th Century, by Julian Raby and Zeren Tanındı, edited by Tim Stanley. 240 pages, 335 x 240 mm; 80 colour plates. Price £75. Edition limited to 1,000 copies. Azimuth Editions Ltd, 33 Ladbroke Grove, London W11 3AY



LEFT: AGGRESSIVE MONKEYS AND DRAGONS ADORN A SCHOOLBOOK COPIED IN 1477 FOR PRINCE BAYEZID IN AMASYA, WHERE HE WAS GOVERNOR BEFORE SUCCEEDING HIS FATHER, MEHMED II. FIGURES ARE RARE IN OTTOMAN BINDINGS, AND THE DEMONIC CHARACTER OF THIS WORK CONTRASTS WITH THE SOBRIETY OF THE BOOKS PRODUCED LATER FOR BAYEZID. MUSEUM OF TURKISH AND ISLAMIC ART, ISTANBUL

OPPOSITE: THE FRONT DOUBLURE OF AN OTTOMAN KORAN COMPLETED 16-26 APRIL 1494 BY ŞEYH HAMDULLAH, IN THE SAME MUSEUM. THE DEEP RELIEF EFFECT DEMONSTRATES THE TRIUMPH OF THE PRESSURE MOULDING PROCESS IN OTTOMAN BINDINGS OF THE CLASSICAL PERIOD

TRADITIONAL ARTS

SHEETS OF MARBLE

THE ANCIENT ART OF EBRÛ, OR PAPER-MARBLING, CREATES SINUOUS, SWIRLING PATTERNS OF SUBTLE COLOUR WHICH OWE THEIR APPEARANCE TO PROCESSES AS MYSTERIOUS AS THE TECHNIQUE'S VERY BEGINNINGS. EBRÛ APPRENTICE ALI SUAT ÜRGÜPLÜ SHARES HIS MASTER FUAD BAŞAR'S SECRETS. PHOTOGRAPHS BY SIMON UPTON



Exactly who discovered the trick of marbling paper, and how, is a mystery. But it is likely that the art of ebrû, as it is known, began among the Turks of Central Asia. Perhaps the very first marbling artist was warming himself with a hot cup of salep one cold evening when the idea occurred to him. Having sprinkled some delicious cumin on his drink, he might have arranged it to make an attractive pattern on the surface. He might even have taken a small piece of paper and imprinted the pattern onto it. If he did, he would have been using the same basic process that ebrû artists still use today to make their enchanting decorative papers.

Francis Bacon was sufficiently taken by Turkish ebrû to make a note of it. In 1627 he recorded that "the Turks have a pretty art of chamoletting of paper which is not with us in use. They take diverse oyled colours and put them severally in drops upon the water, and stir the water lightly, and then wet their paper (being of some thickness) with it and the paper will be waxed and veined like chamolet or marble".

The ebrû artist traditionally lays a sheet of paper on a trough, or tank, of liquid on to which colours have been spattered; having absorbed the pattern, the paper is peeled off to reveal the mar-

RIGHT: RESTFUL WORKS BY FUAD BAŞAR, LATEST IN A LINE OF MASTERS IN İSTANBUL, WHERE EBRÛ FLOURISHED BEFORE COMING TO 16TH-CENTURY EUROPE. THE TOP SHEET IS 'COMBED' EBRÛ; THE LOWER, THE WHORLED 'NIGHTINGALE'S NEST'. BRUSHES ARE USED TO SCATTER COLOUR ON A TROUGH OF THICKENED WATER; THE PATTERN IS THEN IMMORTALISED ON PAPER. THE ARTIST'S PALETTE (LEFT): MOISTENED OCHRE PIGMENT AND KITRE RESIN



‘THEY TAKE DIVERSE OYLED COLOURS AND
PUT THEM SEVERALLY IN DROPS UPON THE
WATER, AND STIR THE WATER
LIGHTLY, AND THEN WET THEIR PAPER
(BEING OF SOME THICKNESS) WITH IT AND
THE PAPER WILL BE WAXED
AND VEINED LIKE CHAMOLET OR MARBLE.’
FRANCIS BACON IN 1627

bled effect. Not only is this an abstract art, but there is also a considerable amount of randomness involved. The artist's control is decidedly limited, as he cannot determine the precise shape, size or position of each droplet of colour. What he does is try to apply his colours according to the “mood” of the trough as he perceives it. The colours then float and expand depending on the condition of the liquid and the trough, the ambient temperature, the humidity and the amount of dust in the air. The trough has just as much to say as the artist, or more, in the kind of ebrû that is going to come out of it.

Ebrû artists traditionally obtain their dyes from naturally occurring pigments such as indigo. Seasoned practitioners prefer restful, muted, shades, as opposed to the dazzling colours produced by synthetic dyes. However, there have been some advances in the actual materials used. Titanium lead is the type of white lead preferred today for white. And a form of ochre oxide is now used to make yellow, which was once derived from the highly poisonous arsenic sulphate.

Red ochre provides a good traditional shade – the same colour that is used to paint wooden houses on the Bosphorus – though pigment red is used for floral patterns. Brown ochre may be used straight, or mixed with one of two kinds of earth collected from Istanbul's Çamlıca hillside to obtain a particular reddish brown. Çamlıca earth is also used in its own right as brown dye, and is sometimes added to dyes to prevent smearing when the paper is drawn over the edge of the trough.

Soot is used for black – traditionally lamp soot, though this is very hard to find nowadays. There are two different dyes for blue: European cloth indigo is a bright purplish blue colour, but is very difficult to handle, and ebrû artists tend to use the more versatile but much more expensive Lahorian indigo. This was originally obtained from exotic plants in

South-eastern Asia, but the Germans synthesised it in the 1800s. Curiously enough, you cannot make green using European cloth indigo; you have to use Lahorian indigo. Moss green can be obtained by mixing Çamlıca earth with Lahorian indigo.

The dyes have to be mixed with ox-gall (from the gall bladders of oxen) before they can be used, to ensure that

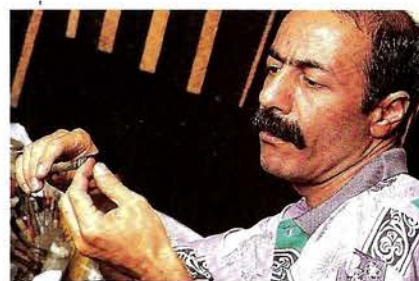
the colours do not mingle with each other in the trough. Unfortunately, ox-gall gives off a pungent odour; many a novice has given up the art of ebrû after taking a good sniff at a jarful of the substance!

The metal ebrû trough is filled with water thickened with a handful of *kitre*, the resin of the bushy *geven* (tragacanth) plant, commonly found in Anatolia. The best *kitre* comes from a plant that occurs around

the town of Niğde on the central plateau. The resin should be fresh, white and crumbly, not discoloured and lumpy. It is not usually stored in large amounts since it cannot be used once it is five or six months old. Powdered orchid root – the salep used to make the hot drink – actually makes an excellent alternative thickener, though pure salep is hard to find; it is usually sold mixed with potato powder or other substances.

The dyes are sprinkled over the surface of the liquid in the trough using special brushes hand-made by the artist. The handles are made of rose branches, which have a springiness that ordinary wooden sticks lack, and the brush heads are made of horse tail hair.

The artist sprinkles the darker dyes before the lighter ones, taking care that none of the colours dominates. The best designs are considered to be those using two different shades of the same colour: light on dark, perhaps with a *serpme* (sprinkling) over the top; the simpler the better. The natural colours achieve a harmony that can never be imitated by modern synthetic dyes. Novices usually find their colour preferences shifting towards the traditional palette once they



THE ARTIST AT WORK

A BRUSH MADE OF ROSEWOOD AND HORSEHAIR BY THE ARTIST (LEFT, TOP) IS USED TO FLICK DROPS OF COLOUR THICKENED WITH OX-GALL (FAR LEFT) INTO THE WATER-FILLED TROUGH.

FIRST, TO MAKE THE WATER SLIGHTLY GLUTINOUS, THE ARTIST ADDS SIZE.

THE COLOURS CAN BE WORKED INTO ABSTRACT PATTERNS, ACCORDING TO TIME-HONOURED FORMULAS, BY

DRAWING A COMB OR A SINGLE WIRE OR HAIR ACROSS THE SURFACE. MOTIFS SUCH AS CARNATIONS OR TULIPS CAN BE ADDED TO THE ABSTRACT BACKGROUND (LEFT, BOTTOM). THEN A SHEET OF PAPER IS CAREFULLY LAID ON (AS IN THE EXAMPLE OF A 'NIGHTINGALE'S NEST' BELOW), LEFT TO ABSORB THE COLOURS AND PEELED OFF SO THAT IT SCRAPES LIGHTLY AGAINST THE EDGE, REMOVING ANY EXCESS LIQUID

become properly acquainted with the art.

There are several styles of ebrû besides the basic *battal* style. After the colours are sprinkled they may be drawn with a needle or, more traditionally, a single horsehair, to form dynamic streaks. This is known as the *tarama* (combing) or *gelgit* (ebb-tide) style. If the streaks are drawn slightly irregularly, the resulting pattern is called *şal* (shawl). Very different results are produced by combing the

battal pattern using a wooden comb with teeth of wire or needles; this is, somewhat confusingly, called *taraklı* (combed) ebrû. The pattern may then be further teased with a wire or a single horsehair. If a *battal* or *taraklı* effect is then rounded into a pattern resembling a snail's shell, a *bülbülyuvası* (nightingale's nest) design is produced.

Çam nefti (pine essence) can be added to the dyes to make *neftli* ebrû, which has a very characteristic appearance. Tiny bubbles are created in the colours to give them a grainy, oily look.

When the liquid in the trough becomes very dirty, the dyes take on a sandy appearance when they expand; this is known as *kumlu* (sandy) ebrû. If the trough is covered with a sheet of glass (which does not touch the liquid surface) the colours can be seen to crack further when expanding.

If the cracks form a herringbone-like pattern, the result is called *kılçıklı* (herringbone) ebrû. In this case it is important not to let the paper touch the edge of the trough when drawing it off the water, as the colours are dense and can easily smear.

The *hatip* (preacher) style is said to have been invented by the *hatip* Mehmed Emin Efendi at the mosque of Ayasofya in Istanbul in the seventeenth century – though it is probably even older, and may have been perfected rather than originated by him. It consists of rows of repeated motifs on a pale-coloured *battal* background.

The *çiçekli* (flowered) style was invented by Necmeddin Okyay, who died in 1976, and features a flower or group of flowers against a *battal* background. The first flower to be incorporated in *çiçekli* designs was the classical Ottoman tulip, and this was followed by poppies, pansies, daisies and roses.

Even more interesting effects can be achieved by transferring two different patterns to two areas of the same sheet of paper. Originally this was achieved by laboriously gluing pieces of paper to the sheet with gum arabic, so that the covered areas did not absorb the first marbling pattern. Then, when the paper had dried, the covering paper would be removed, the marbled areas covered and



PAPERS IN EUROPE

MARBLÉD PAPER WAS PRIZED IN 17TH- AND 18TH-CENTURY EUROPE. IT WAS KNOWN AS 'TURKISH PAPER' AND INTRODUCED FROM TURKEY AS EARLY AS 1575. BY THE 1600S, WATERMARKED PAPER WAS BEING SENT FROM VENICE TO ISTANBUL FOR MARBLING. SHEETS OF DECORATED PAPERS WERE OFTEN KEPT IN AN ALBUM KNOWN AS AN 'ALBUM AMICORUM'. ONE EXAMPLE IS THE

LEUTKAUFT ALBUM, C.1630, NOW ON SHOW AT THE V&A MUSEUM, LONDON. IN THE FUGGER ALBUM, MADE IN VENICE, SIXTEEN DÜRER PASSION SCENES ALTERNATE WITH TWENTY-THREE LEAVES OF EBRÛ. THE FUGGERS RAN THE FONDACO DEI TEDESCHI, IN WHICH GOODS FROM THE LEVANT WERE STORED. THE MAIN BRANCH OF THE FAMILY WAS IN AUGSBURG, WHICH SOON BECAME A CENTRE FOR THE MANUFACTURE OF DECORATED PAPERS.

THE FRENCH WRITER PIERRE DE L'ESTOILE MADE AN EARLY MENTION OF MARBLING IN HIS DIARY ON MAY 13, 1608: 'I GAVE TO M. DU PUY [KEEPER OF THE ROYAL LIBRARY] SIX SHEETS OF BEAUTIFULLY DECORATED ORIENTAL MARBLÉD PAPER. I WAS ABLE TO FIND A FEW EXTRA ONES IN MY CABINET AND I KNOW HE IS CURIOUS ABOUT THEM JUST AS I AM.' THE PAPERS HAD BEEN GIVEN TO HIM BY A M. GUITTART, WHO HAD BEEN SENT TO ISTANBUL BY HENRI IV.

IN 1646, ATHANASIOS KIRCHER, A GERMAN JESUIT IN ROME, PUBLISHED 'CHARTAE TURCICO MORE PINGENDAE PATIO' – SINCE TRANSLATED AS 'SOME NOTES ON THE ART OF MARBLING PAPER IN THE 17TH CENTURY'. IT IS STILL WORTH READING FOR ITS CLARITY.

REZAN PEYA GÖKÇEN

the process repeated. But Necmeddin Okyay found that pieces of paper were unnecessary: gum arabic can simply be smeared over the areas to be masked and dissolved from the sheet before the second stage. Nowadays gum arabic is used just like ink, and *akkase* (contrast) and *yazılı* (inscribed) ebrû designs can be made much more easily.

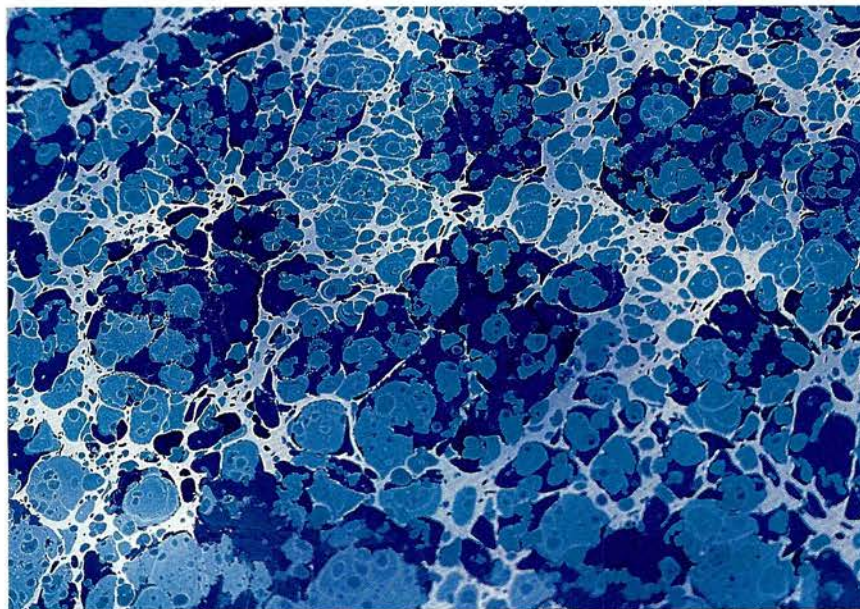
The paper used in ebrû work should be plain and absorbent – watercolour paper is probably the best type to use. It is usually pearl white, though interesting effects can be achieved with off-white, cream, yellow and light blue paper. Ideally it should be acid-free, as acid causes it to become brittle and shortens its life. However, most ebrû designs during the last century or so have been produced on acid-treated paper, because hand-made paper is so expensive.

The earliest recorded "ebrizen" was Şebek, though we know nothing about his life. He is mentioned in the oldest existing treatise on ebrû (*Tertib-i Risale-i Ebri*, dated 1607), but even this describes him as already being deceased. The aforementioned Mehmed Emin Efendi, developer of the *hatip* style in the seventeenth century, is known to have perished while trying to save his works from a fire that had broken out in

his house. Perhaps the earliest exponent of ebrû as it is practised in Turkey today was the aptly named Hezarfen ("one with a thousand skills") Edhem Efendi, born in Vabakne, Bukhara, in 1829. He was also the Sheik of the Uzbek Convent at Üsküdar in Istanbul and a weaver, carpenter and engineer (he once built a steam engine in the convent).

Hezarfen's ebrû skills passed to his nephew, Necmeddin Okyay (1884–1976), also a polymath, whose own nephew, Mustafa Düzgünman (1920–1990) taught Fuad Başar (1953–) and Alpaslan Babaoglu (1957–), the two finest classical ebrû artists today. Another young ebrizen, Ahmet Çoktan (1962–), received his *icazet* (diploma) in 1989. The author is one of Fuad Başar's handful of pupils, who together are determined to preserve the traditional art and pass it on to future generations.

There are also many marblers working in modern styles, often experimenting with different materials including fabric – of which Hikmet Barutçugil is perhaps the best-known. Their works on paper are comparable to the products of the European marbling tradition, which sprang from the art of the Ottoman Turks in the seventeenth century and took its own separate course. ♦



ETYMOLOGY: The word "ebrû" may be derived from the Persian word for "cloudy", since the patterns are often redolent of clouds. But it could also come from the Persian *ab-ru*, meaning water, or *ebzus*, eyebrows – which other designs resemble – or from the Turkistan dialect word *ebre*, meaning veined, mottled, varicoloured paper; or it may incorporate all of these meanings.

'BATTAL' (LEFT) IS THE PUREST STYLE OF EBRÛ, INVOLVING NO MANIPULATION OF THE DYES. IT PRODUCES ROUNDER, MORE NATURAL FORMS THAN OTHER STYLES. MASTERY OF BATTAL IS THE BASIS OF MORE ELABORATE 'WORKED' EBRÛS (RIGHT) BY FUAD BAŞAR. 'ŞAL' (SECOND FROM RIGHT) HAS LEAF-LIKE VEINS MADE BY DRAWING A NEEDLE OR HAIR OVER THE LIQUID. 'HATIP' EBRÛ HAS BLUE COMBED HEART MOTIFS ON A PALE BATTAL GROUND







A REGAL WELCOME



ÇIRAĞAN PALACE HOTEL
Kempinski Istanbul

Çırağan Caddesi 84, Beşiktaş,
80700 Istanbul, Turkey

Tel 90-212 258 3377 Fax 90-212 259 6687

Kempinski Hotels are  Lufthansa Hotels

The Leading Hotels of the World®



TRAVELLING LIGHT

AMICIA DE MOUBRAY ADMIRES THE PARED-DOWN ELEGANCE OF THE APARTMENT OF A MODERN COSMOPOLITAN COUPLE IN THE MAÇKA DISTRICT OF ISTANBUL. PHOTOGRAPHS BY SIMON UPTON

ABOVE: THE DRAMATIC SWIRLS OF A NAPOLEON III CHAIR, WITH ITS ORIGINAL UPHOLSTERY, COMBINE WITH AN EXUBERANT FLOWER ARRANGEMENT BY NAYLA DE COSTER, TO CREATE A THEATRICAL EFFECT IN THE ENTRANCE HALL. NAYLA ALSO MARBLED THE WALLS

Stepping into the de Costers' elegant apartment, you could be forgiven for forgetting which city in the world you are in. The entrance hall opens onto a spacious drawing room lit by large arched windows in a sort of Moorish Gothick style, and the furniture and decorative objects are from a multitude of countries and periods. Only a Turkish kilim reminds you that the apartment is in Istanbul – in the Maçka district, an area developed in the 1920s and 30s.

Nayla and Xavier de Coster are the epitome of a modern cosmopolitan couple. Nayla is Lebanese, her mother is part Palestinian, and her grandmother on her father's side was Turkish. She met Xavier, a Belgian, while she was studying archaeology at the University of London. They then embarked together on a peripatetic life which would make even the most seasoned globetrotters feel dizzy: first stop was Brussels; then New York for two years, where Nayla had a fellowship in archaeology at the Metropolitan Museum of Art; they moved to Indianapolis for a year, followed by a

year in Seattle, Washington; then they spent a year in Amsterdam before returning to Brussels for three years; and nearly four years ago they moved with their three young sons to Istanbul. So it is not surprising that their apartment is a repository for objects collected from all over the world. "Not for me a white house with nothing in it," says Nayla.

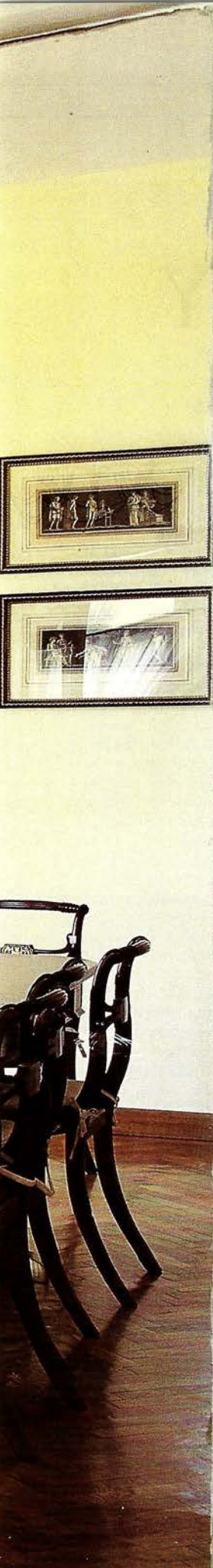
Their peregrinations have, however, demanded that their possessions be kept to a minimum. That is not to say the apartment is sparse, just pared down. Every object or piece of furniture here has clearly been carefully chosen for both its practicality and its style. It is a refreshing contrast to the almost random profusion of ornaments, odd chairs and miscellaneous pictures that tend to accumulate in the homes of families residing in the same house for a number of years. This economy of objects was evidently an advantage when it came to furnishing the rooms. "All our possessions seemed to take their place automatically," says Xavier.

"I wanted high ceilings to remind me

OPPOSITE: 19TH-CENTURY CHINESE WATERCOLOURS AND SPECIALLY FRAMED 18TH- AND 19TH-CENTURY TURKISH TOWELS HANG ABOVE AN ANTIQUE SYRIAN CHEST OF DRAWERS, INLAID WITH MOTHER-OF-PEARL, IN A LITTLE ALCOVE OFF THE DE COSTERS' DRAWING ROOM







RIGHT: THE DRAWING ROOM, FLOODED WITH LIGHT FROM LARGE WINDOWS ON TWO SIDES, IS TESTIMONY TO THE COSMOPOLITAN LIFE OF THE DE COSTERS. THE FURNITURE, DECORATIVE OBJECTS AND PICTURES HAVE BEEN COLLECTED FROM ALL OVER THE WORLD AND INCLUDE A 19TH-CENTURY ANGLO-INDIAN STANDARD LAMP FOUND IN LONDON, CUSHIONS EMBROIDERED IN PALESTINE, SOFAS UPHOLSTERED IN FRENCH FABRIC IN AN 18TH-CENTURY DESIGN, AND AN ANTIQUE GILDED WOODEN CARVING DISCOVERED HERE IN ISTANBUL

LEFT: THE SEVERE LINES OF THE ENGLISH REGENCY DINING CHAIRS AND TABLE, BOUGHT BY THE DE COSTERS IN BEIRUT, ARE SOFTENED BY THE SIMPLE WHITE COTTON CURTAINS, GRACEFULLY HELD BACK WITH METAL HOOKS. GLAZED DOORS DIVIDING THE DRAWING ROOMS ECHO THE STRIKING AND UNUSUAL 'MOORISH GOTHICK' ARCHED WINDOWS OF BOTH ROOMS

RIGHT: NAYLA'S FLORISTRY ATELIER IS A GARDEN-LEVEL HIVE OF ACTIVITY



of Europe," says Nayla. "We don't have splendid views, but we liked the architectural details and generously proportioned rooms. Also, the way the rooms are arranged off a long corridor helps to add to the feeling of space."

"My mother has been a great influence over my decorating," says Nayla. "She has an excellent eye and has given me many things" – including a Syrian chest inlaid with mother-of-pearl and a collection of antique Turkish towels, framed by Stephanie Hoppen in London. "She has helped to keep the traditional Palestinian folk art of embroidery alive at a school in Beirut, and she gave me several cushions decorated with this embroidery. Even she couldn't believe how well they would go with the French damask cushions I had on my sofas. But just see how good they look."

The most difficult decorating problem the de Costers had to face was what to do with the windows. "Light is very important to me, and I didn't want to block out the windows with heavy curtains, nor do I like voile," says Nayla. "So I have tried to create a colonial look which lets in light as well as being decorative." The formally furnished dining room, with its Regency dining chairs and table (bought in an antique shop in Beirut), does have the air of an old Caribbean colonial plantation house; all that is missing is a view of sugar cane and bright blue sea.

On the garden level, Nayla has an atelier where she and her business partner,

Arzu Karahasan, work as florists, specialising in dried flowers. When the de Costers moved back to Brussels for the second time, Nayla decided to give up archaeology and change direction altogether. "I was tired of reading and being in libraries. My sister-in-law, Kathleen Martin, is one of the leading florists in Belgium, and I went to work for her for a year and half."

Just how long the de Costers will stay in Istanbul is uncertain. But when the time comes, as it surely will, for them to pack up their possessions once again, you can be sure that their trunks will include a few more prized objects to remind them of their time in Turkey. ♦



FRUITS OF VICTORY

SHINING CRIMSON GLOBES BURSTING WITH TONGUE-TINGLING JUICES...

CHERRIES, THE TROPHY BROUGHT BACK TO THE WEST

BY LUCULLUS, ARE TRULY FIT FOR A FEAST. BERRIN TOROLSAN'S RECIPES
CAPTURE THE SWEET TASTE OF SUMMER

The wealthy Roman general and gourmet Lucullus was dining alone one evening, so his chef, assuming that his master would like some respite from gorging, prepared a light meal. Lucullus was astounded. "Why?" he asked. "Because we do not have guests tonight, sir," replied the chef. "How dare you!" said Lucullus. "Are you not aware that we have an important guest tonight? His name is Licinius Lucullus." Since the seventeenth century, the adjective "Lucullan" has been used to evoke the extravagance of a banquet.

Lucullus is also credited with carrying cherries back to Rome from the Black Sea port of Kerasunt (modern Giresun) after defeating the Pontic king Mithridates around 70 BC.

That cherries already existed in the wild in Europe long before this time is evident from the cherry stones found in prehistoric lake dwellings in Switzerland. Their ancient habitats stretched from the Caspian Sea along the Black Sea to western Anatolia, but after the Ice Age, the sweet cherry (*Prunus avium* – bird cherry) spread west and became naturalised in central Europe. The sour cherry (*Prunus cerasus*) went no further than the Balkans.

All the many different varieties of cultivated cherry derive from these two species of the rose family. Although they differ little in character, both the Turkish names – *kiraz* for sweet cherry and *vişne* for sour cherry – have Pontic origins, suggesting that the two species were clearly distinguished and

probably in cultivation before the rise of Hellenism. The town of Giresun was surrounded by cherry forests, hence its pre-Hellenistic name, Kerasanda, meaning "place of plentiful cherries".

What Lucullus took home with him after the Pontic campaign were either cherry trees of a better and sweeter variety, or aromatic sour cherries cultivated in the Pontus and perhaps unknown to the West. Lucullus's precious booty, probably consisting of hundreds of trees and countless cuttings, was to be of far-reaching economic importance.

Even Pliny later mentions only the cherries, not the victory.

Both sweet and sour cherries spread far and wide with the Roman legions, west to Spain and north to France, Switzerland, Germany and Belgium. After 50 AD the first English imperial cherry orchards appeared in Kent. Today the names used for modern English varieties – Amber, Black Tartarian or Circassian, and Turkey Heart – still retain echoes of the fruit's Black Sea origins.

There is no tree more beautiful than a cherry in flower, except perhaps a cherry tree

laden with fruit. The white flowers appear in small clusters in late April or May and are pollinated chiefly by bees. The fruit matures at the end of May or in early June. Songbirds seem particularly fond of cherries, and scatter the stones everywhere, helping them to propagate.

When cherries ripen they have to be harvested quickly – a skilled job, since the trees can reach a height of twenty metres. In Turkey, long ladders of chestnut wood have to be moved upright from tree to tree until an entire orchard is cleared. Groups of women and young girls collect the fruit, using both hands to fill wicker baskets strapped to the ladders. Although it is usually a race against time to clear the trees before it rains, it is a cheerful exercise: not only do cherries seem to have a magically euphoric effect, but this first crop after a long winter marks the beginning of summer.

Turkey produces some 200,000 tons of cherries a year. There are orchards all over the country except in the east and south. White-hearted, deep red Napoleon, short-stalked *sapıkısa* and black *karabodur* cherries are the varieties that farmers prefer, because they all travel well. Both sweet and sour cherries are exported fresh, frozen or canned to Europe, Japan and Canada, though most are consumed locally.

Today only the fruit has commercial value in Turkey, but the trees were once also grown for their deep red wood, which was used for fine furniture, lathe-turned objects and musical instruments. The bark,





leaves and fruit were important medicinally, too. The dried fruit stalks have diuretic properties and are still sold in the Egyptian Bazaar in Istanbul as a herbal remedy for high blood pressure. "A tisane of the stalks has astringent and pectoral properties and makes a pleasant beverage," wrote one William Cole.

Cherry gum (the resin from the tree, which is also used by bees to make the *propolis* with which they seal their hives) is diluted with vinegar to treat skin rashes and is also effective against colds, as the seventeenth-century herbalist and astrologer Nicholas Culpeper knew: "The gum of the cherry tree dissolved in wine is good for colds, coughs and hoarseness," he wrote. Cherry gum

also contains cerasin, once used by textile manufacturers and hat-makers as a stiffener. In the nineteenth century, Turkey exported some 250 tons of cherry gum a year to France and England.

Sweet cherries are best eaten fresh. Once cooked they lose their delicate fragrance and texture. One single sweet cherry is so packed with vitamins and minerals that it is a virtual multivitamin tablet in itself. Because cherries stimulate the metabolism, they are useful for healthy slimming. "If the mulberry didn't follow me, I would turn people into my stalk," says the sweet cherry in Turkish lore.

Sour cherries, though delicious when ripe, are often consumed cooked or poached

SWEET CHERRIES HARVESTED IN JUNE IN THE GREEN VALLEYS THAT LINE THE CHERRY-GROWING REGION OF THE WESTERN BLACK SEA. SOUR CHERRIES, DARKER IN COLOUR, ARE IN SEASON IN JULY AND AUGUST

because of their acidity. Their keen taste helps to cut through the richness of venison or duck, and combines well with the smoothness of milk or cream. The recipes given here are all made with sour cherries, of which morello cherries are perhaps the best-known.

Another variety of sour cherry, the Marasca, grows wild in Dalmatia and is used to make the famous aromatic maraschino. Kirsch brandy, made from cherry stones as

well as the fruit itself, has a hint of bitter almonds and is indispensable in some desserts. Soaking cherries in kirsch or cherry-based *eau de vie* intensifies the flavour of the fruit.

Cookery books often recommend a pitter or stoning tool for stoning the cherries. Better results will be obtained by extracting the stone through the stalk-hole using a small piece of wire bent back at one end to form a loop, or the round tip of a clean hairpin. In this way the fruit remains whole, and less juice is wasted. Even so, place a bowl under your hand to catch the drips.

A note about the water used for the recipes overleaf: it should be good quality, preferably spring water or uncarbonated mineral water.

CHERRY JAM IS SLIGHTLY RUNNY. RATHER THAN
ADDING PECTIN, IT IS BETTER TO
ACCEPT THAT THIS RUBY-COLOURED JAM DRIPS
FROM THE TOAST WHEN YOU EAT IT

VIŞNE KOMPOSTOSU
CHERRY COMPÔTE

4 cups water
2 cups caster sugar
A handful of cherries

Traditionally compôtes were served between courses to refresh the palate. Cherry compôte perfectly completes a meal of rice *pilav* or savoury *börek*.

1. Bring the water and sugar to the boil in a fireproof dish. Remove the stalks and wash the fruit.

2. When the sugar has dissolved completely, add the cherries to the syrup and boil briefly until the skins break.

3. Cool and taste. If the compôte is too sweet, dilute it with water. Serve chilled.

An Ottoman cookery book of 1764 gives a more complicated recipe for a similar compôte (*hoşab*), going into loving detail:

"Select from one *okka* (1.3 kg) of cherries a handful of the best and largest. Put these in a little water and boil briefly until the skin of the cherries cracks. Drain and set aside.

"Crush the remaining cherries, sieve the juice, briefly boil the juice and the crushed cherries together with half an *okka* of sugar and then sieve the syrup into a bowl. When serving place the previously boiled whole cherries on top.

"The art of making this *hoşab* is to ensure that the fruit floats on the surface. Who knows why this sight gives people such pleasure? This is why the cherries must be boiled first in plain water: they then have a lighter density than the syrup and will not sink."

VIŞNELİ YOĞURT
CHERRY YOGHURT

250g cherries
1 tbs kirsch
2 generous tbs caster sugar
500g natural yoghurt

This simple recipe makes a light and delightful dessert after a summer meal. By using

double cream instead of yoghurt, you can make a fool, which can then be frozen to produce a simple ice cream.

1. Stone the cherries and tip them into a saucepan. Add kirsch and sugar.

2. Heat gently until the sugar has dissolved completely and the cherries have released their juice. Leave to cool.

3. Mix the cherries and syrup with yoghurt, and serve cold.

VIŞNELİ DONDURMA
CHERRY SORBET

1 cup water
1 cup caster sugar
1 cup cherry juice

You can make this water ice from bottled cherry juice, but when it is prepared with fresh fruit the aroma is delightful.

1. Remove the stalks. Stone the washed cherries. Press through a coarse sieve with a pestle or wooden spoon, then strain the juice through a fine sieve or cheesecloth.

2. Boil the sugar in the water to make a light syrup.

3. When the syrup is cool, add the cherry juice, stir and freeze.

4. Before serving, churn the sorbet thoroughly with a wooden spoon until it is fluffy.

VIŞNE TIRIDI
CHERRY PUDDING

1/2 kg cherries
2 cups water
1 cup caster sugar
Sliced bread (preferably stale)

This is the perfect summer pudding – light, wholesome and edible in generous quantities. It goes a lovely deep purple and is best served in individual portions. It looks beautiful if made in a single large serving dish, but tends to lose its shape on the plate.

1. Remove the stalks and wash the cherries. Set aside a few for garnishing and stone the rest.

2. Boil the water and sugar. When the sugar has dissolved, add the fruit. Poach for a

minute until the skins start to crack, then drain the liquid into another dish to cool.

3. Slice the bread thinly, remove the crust and toast lightly if fresh. Soak it slice by slice in the cooled cherry juice and use it to line small bowls, so that there are no gaps in the base or sides and the bread hangs over the rim a little.

4. Spoon the cherries into the bowls. Fold the edges of the bread over the fruit and pour over the remaining juice.

5. Place a saucer and a weight on top each bowl, or, more simply, pile the bowls on top of each other and put a weight on the top one. Leave in the fridge for eight hours.

6. Invert the bowls onto dessert plates, garnish with fresh cherries and serve with *kaymak* or thick clotted cream.

Turabi Efendi gave this Frenchified variation of *vişne tiridi* in 1862: after poaching the fruit in syrup, dip slices of "French roll" in a batter made from egg yolks and milk and fry them in butter. Lay the bread slices in a tray and pour the cherries and the syrup over them. Set on a moderate charcoal fire and let the pudding simmer until all the syrup is absorbed.

VIŞNELİ KEK
CHERRY CAKE

3 eggs
3 small cups sugar
3 small cups self-raising flour
150g butter (melted)
A handful of cherries

This very easy cake may be made using apricots, plums or peaches as an alternative.

1. Mix the eggs and the sugar, then all the other ingredients, to a thick batter with a whisk. Pour into a pie dish and leave in the fridge while you remove the stalks and stones of the cherries.

2. Arrange the cherries close together on the batter, sprinkle on a little sugar and bake for 30 minutes in a moderate oven.

3. Serve either warm or at room

temperature. Crème Chantilly or crème fraîche is an optional but delicious addition.

VIŞNE LİKÖRÜ
CHERRY LIQUEUR

250g cherries
250g caster sugar
1 cinnamon stick
5 cloves
1 litre vodka or gin

1. Wash and drain the cherries without removing the stalks or the stones.

2. Put them in a large wide-necked jar with the sugar, cinnamon and cloves. Cover and place on a sunny windowsill. Leave for two weeks, turning occasionally.

3. After two weeks, cover the fermented cherries with vodka or gin and place the jar in the fridge. Serve chilled with a cherry in each glass.

VIŞNE REÇELİ
CHERRY JAM

1 kg cherries
1 kg sugar
Juice of 1/2 lemon

Because cherries contain only small amounts of the setting agent pectin, this jam is slightly runny. Rather than adding commercial pectin, it is better to accept that this deep ruby-coloured cherry jam drips from the toast when you eat it. It is excellent in sweet omelettes, soufflés and puddings.

1. Remove the stalks, wash and drain the cherries and place in a heavy pan. Pour the sugar on top, cover and leave overnight.

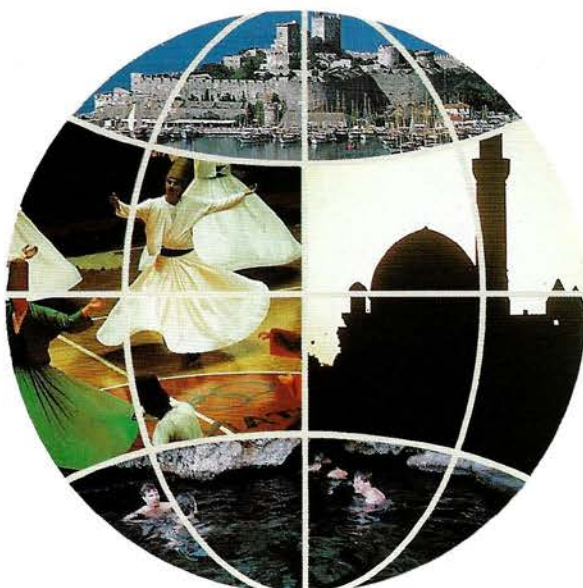
2. By the next day, the cherries will have released their juice under the weight of the sugar. Place over a low heat, without adding any water, and let the sugar dissolve. Simmer for half an hour or more until the liquid thickens.

3. Add the lemon juice. Bring back to the boil once more. Ladle the jam, while still hot, into sterilised jars, and seal. ♦

Europcar



International Quality in National Borders



HEAD OFFICE
Phone: (212) 254 77 88
Fax: (212) 250 76 49

ADANA
Phone: (322) 453 47 75

ADANA AIRPORT
Phone: (322) 436 25 63

ALANYA
Phone: (242) 513 19 29

ANKARA
Phone: (312) 418 38 77

ANKARA AIRPORT
Phone: (312) 398 05 03

ANTALYA
Phone: (242) 241 12 60

ANTALYA AIRPORT
Phone: (242) 330 30 68

BODRUM
Phone: (252) 316 56 32

DALAMAN AIRPORT
Phone: (252) 692 51 17

FETHİYE
Phone: (252) 614 49 95

İSTANBUL
Phone: (212) 254 77 99

İSTANBUL/ KADIKÖY
Phone: (216) 360 33 33

İSTANBUL AIRPORT
(International Arrival Terminal)
Phone: (212) 663 07 46
(Domestic Arrival Terminal)
Phone: (212) 574 19 08

İZMİR
Phone: (232) 441 51 41

İZMİR AIRPORT
Phone: (232) 251 30 74

KEMER
Phone: (242) 814 20 83

KUŞADASI
Phone: (256) 614 36 07

MARMARIS
Phone: (252) 412 20 01

MERSİN
Phone: (324) 232 00 17

SİDE
Phone: (242) 753 17 64

CORNUCOPIA'S ISTANBUL RESTAURANT LIST

AGORA

HYATT REGENCY ISTANBUL. TEL (212) 225 7000

Hyatt's open-hearth kitchen offers Turkish cuisine and Asian delicacies from the Far East.

BELLINI RESTAURANT

ÇIRAĞAN PALACE HOTEL KEMPINSKI

TEL (212) 258 3377

Italian cuisine, august surroundings.

Quiet, discreet and delicious.

CAFE SWISS

SWISSÔTEL THE BOSPHORUS. TEL (212) 259 0101

Buffet and à la carte menu on extensive terrace overlooking the Bosphorus, surrounded by the hotel's gardens and cedar woods.

DIVAN RESTAURANT

DIVAN HOTEL, TAKSIM. TEL (212) 231 4100

Established restaurant with excellent Turkish specialities and international cuisine of high repute: 12-15 and 19-24 (last orders 23.30).

DORUK RESTAURANT

HOLIDAY INN CROWNE PLAZA. TEL (212) 560 8100

Imaginative nouvelle cuisine on the 24th floor with sweeping views over the Sea of Marmara.

DYNASTY

HOTEL MERIT ANTIQUE ISTANBUL

TEL 90-212 513 9300 (5041)

A popular, tastefully decorated restaurant in the only 5-star hotel in the Old City. Asian and Chinese cuisine. Open daily 19-23.

ESCALE

MEŞELİ SOKAK 3, 4TH LEVENT

TEL (212) 268 13 13 - 278 33 81

Designer bar and restaurant serving fine international cuisine. Handsome swimming pool: a cool shady oasis.

PANDELI

MISIRÇARŞISI, EMINÖNÜ

A famous lunchtime haunt. White tablecloths, turquoise tiles, vaulted ceiling and a menu that includes good vegetable dishes and fine fish.

PIERRE LOTI

EYÜP, ISTANBUL: CAFÉ (212) 581 2696

RESTAURANT (212) 615 0529

The Orientalist's legendary village café above the Golden Horn now has a new restaurant serving Turkish specialities (no alcohol).

ROOF GARDEN

SWISSÔTEL THE BOSPHORUS. TEL (212) 259 0101

Amazing panoramic views of the Bosphorus, Marmara and Topkapı Palace. Sophisticated ambience. French and international cuisine.

SPASSO RESTAURANT

HYATT REGENCY ISTANBUL. TEL (212) 225 7000

Italian specialities in chrome-columned splendour.

TUĞRA RESTAURANT

ÇIRAĞAN PALACE HOTEL KEMPINSKI

TEL (212) 258 3377

The Çırağan has raided palace archives to create a fascinating menu of Ottoman imperial dishes.

ZİNDAN

İSTİKLÂL CAD, OLIVIO HAN GEÇİDİ 13,

BEYOĞLU. TEL (212) 252 7340

A warm, appealing, slightly bizarre meyhane serving mezes and interesting wines.

**NEXT ISSUE: THE BEST TURKISH
RESTAURANTS AT HOME AND ABROAD.
TO ADVERTISE, TEL/FAX 90-212 248 3607**



SPACE & TIME / WITH SWISS PERFECTION



swissôtel 

THE BOSPHORUS

The Leading Hotels of the World®

SHOPPING

Indigenous riches, exotic fashions, the decorators' fair



Luna (Bostan Sk 11/3, Teşvikiye, Istanbul, tel 212- 227 0482). At this recently opened shop you will find a mixture of Turkish artefacts with European wall decorations, fabrics and hand-painted floorcloths. "Our aim is to demonstrate how a refined ambience can be achieved by mixing Turkish and European styles," says Erica Beard (right), who with Esti Bilen runs Luna. "There is a wealth of traditional craftsmanship in Turkey, including beautifully hand-worked quilts and fine cotton fabrics hand-spun in Bodrum. And we go on frequent buying trips to Europe in search of decorative objects." The shop, painted an elegant shade of pale green, provides the perfect background for handpainted Italian wall panels, wooden Turkish birdcages, stone fountains, and English stencils and fabrics with bold swirling designs. Turkish quilts can be ordered from Luna, at \$175 (single), \$200 (double) or \$250 (extra-large); they can even be monogrammed. Beard and Bilen also undertake private and commercial decorating projects. AMICIA DE MOUBRAY

SIMON UPTON



Artisan (Zafer Sokak 47, Nişantaşı, Istanbul, tel 212 234 3740). Bilge Mestçi of Artisan makes striking clothes combining real Ottoman fabrics with vibrant silk from India or delicate silk chiffon from Bursa. Evening dresses start at \$700, white organza shirts at \$80, and silk shirts at \$130. This year, for the first time, Mestçi is showing her clothes in London's Mayfair (tel 071 499 7243). Right: coat with hand-embroidered Indian patchwork silk, \$750. Below: velvet skirt, with hand-embroidered Indian silk top, together \$800. Bottom: one-piece taffeta dress with crushed Bursa silk, \$750



THE FIRST KÜSAV FAIR OF INTERIOR DESIGN AND DECORATION WAS UNVEILED IN JUNE. FOR THOSE WHO MISSED THE EVENT, WE PRESENT A FULL LISTING OF THE DELIGHTS THAT WERE ON OFFER

DEKORIST'94

There was an enormous range of products, including terracotta, crystal glassware, traditional wallpapers and fabrics, hand-embroidered cushions and throws, oak tables, dried flower arrangements, ironwork and British paintings of Istanbul. The Harbiye Cultural Centre, the recently restored Ottoman military academy, was transformed for four days into a fantastic covered bazaar dripping with amazing merchandise from East and West. Some thirty-six firms took part, making it an excellent who's who of designers and retailers for anyone decorating a home in Turkey or abroad.

A Day of Design

Atiye Sk 7/4, Teşvikiye, Istanbul
Tel (212) 231 3676

Fax (212) 231 5385

Fabrics, wallpapers from Designers Guild, Pierre Frey, Brunschwig & Fils, bamboo furniture from the Banyan Tree in Hong Kong.

Ada

Fener Cd 35, Kalamış, Istanbul
Tel 216-338 7157

Fax 216-345 5379

Also Maçka Cd 59/2, Teşvikiye
Tel 212-247 3324

Interior design, upholstery fabrics and furniture by Arthur Anderson, Pepe Panelver, Christian Lanzani, Lee Jofa, Tabby Cat.

Alopaşalı

Atatürk Blvr 78, 43000 Kütahya
Tel 0-274-223 1724

Fax 0-274-223 6663

Handcrafted ceramics with contemporary interpretations.

SEVİL SEKT

Arzu Karahasan & Nayla de Coster

Izmir Palas, Maçka Cd 31 D:8, Maçka, Istanbul
Tel (212) 231 1739 - 277 8614
Garden and balcony decoration, fresh/dried flower arrangements.

Atelye Derin

Abdi İpekçi Cd 14/1, Nişantaşı, Istanbul
Tel (212) 225 2003 - 225 2044
Fax (212) 225 1955
Interior design, furniture, lighting, accessories: Driade, Moroso, Terzani, XO, Vitra, Oceano Oltreluce.

Atölye Z

Misak-i Milli Sk 49, Kadıköy, Istanbul
Tel (216) 336 9049
Fax (216) 418 1030
Stained glass by Fahri Doğu.

Bahçesaray

Faikaşa Cd, Resto Han 41, Çukurcuma, Beyoğlu, Istanbul
Tel (212) 251 9587
Fax (212) 243 0279
Habitat-style garden furniture.

Beymen

Halaskargazi Cd, Şişli, Istanbul
Tel (212) 286 0167
Fax (212) 285 1372
Design consultation service; furniture, fabrics and lighting from Italy, France and Britain. Its own furniture includes oak and glass dining tables.

Camsar

İstiklal Cd 314, Beyoğlu, Istanbul
Tel (212) 252 3264 - 252 3423
Fax (212) 252 2517
Building materials, glass fibre products, modular and prefab bathroom units. Outdoor furniture and accessories.

Chelsea-CMG

Dr Orhan Ersek Sk 3, Nişantaşı, Istanbul
Tel (212) 234 41 92
Fax (212) 241 53 86
European and American home textiles – blankets, quilts and towels – and wallpapers.

Decorum

Karum İş Merkezi, B Blok 373, İran Cd 21, Kavaklıdere, Ankara
Tel (312) 427 7979 - 468 3108
Fax (312) 468 4952
Kenzo Maison fabrics and Limoges tableware, Marvic,

Zoffany and Harlequin fabrics, Laure Japy Paris tableware, Italian bedlinen.

Elma Sanat Atelyesi

Fener Cd 84/1, Kalamış, Fenerbahçe, Istanbul
Tel (216) 336 9753
Handpainted glassware and china, including limited-edition plates with designs by Bedri Rahmi Eyüpoğlu. Courses in china painting.

Elite

Ebulula Cd 47, Levent, Istanbul
Tel/fax (212) 280 3024
Czech and Swedish handmade, leadfree crystal glassware from Moser and Orrefors.

Fil Design Center

Kaymakçı Sk 1, Ortaköy, Istanbul
Tel (212) 260 5470
Fax (212) 261 6484
Ultra-modern architectural lighting.

Genç Tombak

Contact via Küsav (see below)
Traditionally crafted copper gilt objects: gülaptan (rose-water sprinklers), candlesticks, hamam bowls, helmets.

Glob

Abdi İpekçi Cd 5, Park Apt, Nişantaşı, Istanbul
Tel (212) 234 2917
Fax (212) 231 8034
Embossed Rossa Verona and Cottoveneto tiles, Boffi kitchens, bathroom fittings, Trussardi rugs, sisal flooring.

Hippo Linea

Ihlamur Yolu 7, Nişantaşı, Istanbul
Tel (212) 246 4356
Fax (212) 225 2054
Architecture and interior design, country-style accessories: Globe Trotter, La Française, Maison d'Etre, Ceramiche Pasquinucci

Home Store

Park Sk 4, Çağlayan, Istanbul
Tel (212) 224 5680
Fax (212) 224 5687
Interior design, furniture, home accessories, textiles, wallpapers.

Iroko

Valikonağı Cd 35, Nişantaşı, Istanbul
Tel (212) 230 3435
Fax (212) 224 9680

Classical and modern tropical hardwood furniture and accessories made in Italy, contemporary Turkish art.

Küsav Foundation Art Gallery

Hasfırın Sk 67, Sinanpaşa İş Merkezi 305, Beşiktaş, Istanbul
Tel (212) 260 7700 - 2605266
Fax (212) 260 7701
Classical, contemporary and decorative works of art.



Luna Textile & Design

Bostan Sk, Ayda Apt 11/3, Teşvikiye, Istanbul
Tel (212) 227 0482
Fax (212) 227 1363
Quilts, linen upholstery, sisal rugs, trompe l'oeil floorcloths, ironwork, stonework (above), and stencils.

Modem

Fener Cd 42, Kalamış, Istanbul
Tel (216) 336 2859
Fax (216) 336 2859
Modular kitchen units and decor from Snaidero of Italy.

Mozaik Design

Fenerbahçe, Kalamış Cd 27/A, Istanbul
Tel (216) 345 2413
Fax (216) 414 4356
Furniture from Switzerland and New York: Vitra, Donghia; designs by Ray and Charles Eames and Philippe Starck.

Paşabahçe

Ankara Asfaltı, İçmeler Mevkii, Tuzla, Istanbul
Tel (216) 395 54 73 (20 lines)
Fax (216) 395 4128
Turkish glassware including silver-decorated crystal bowls, decanters, *çeşm-i bülbül* glass and a very wide selection of good tableware.

Perla Home Collection

Valikonağı Cd 46/1, Nişantaşı, Istanbul
Tel (212) 247 3022
Fax (212) 247 2882
Fabrics, wallpapers, chintz, bedspreads, bathroom and kitchen textiles, interior design.

Persan

Halaskargazi Cd 81, Harbiye, Istanbul
Tel (212) 247 2305 - 247 4949
Fax (212) 231 2576
Bursa-made and imported upholstery, curtain materials.

Pilevneliler

Fenerbahçe, Alptekin Sk 6, Kadıköy, Istanbul
Tel (216) 336 2259 - 336 0330
Fax (216) 348 6184
Contemporary ceramic art.

8 Rattan Ltd

Girne Cad, Dumanlı Sk 2, Oto Sanayi, 4. Levent, Istanbul
Tel 212-270 6357
Fax 212-270 6412
Indonesian garden furniture.

T & G Mobilya & Dekorasyon

Bağdat Cd 260, Göztepe, Istanbul
Tel (216) 357 2383 - 386 0200
Fax (216) 359 8165
American furniture, a wide selection of fabrics to order.

Urart

Abdi İpekçi Cd 18/1, Istanbul
Tel (212) 246 7194
Fax (212) 248 0326
Antique-style tableware.

Vakko Dekor

Londra Asfaltı, Merter, Istanbul
Tel (212) 575 1220
Fax (212) 556 1336
Fashions, home furnishings, fabrics for classical interiors.

Work Shop

Dr Orhan Ersek Sk 29/6, Teşvikiye, Istanbul
Tel (212) 225 72 26 - 246 1008
Fax (212) 254 5497
Embroidered cushions, curtains. Fortuny lamps from Venice.

Work Shop (Art & Design)

Cemil Topuzlu Cd, Yeşilkir Sk 12/3, Selamiçeşme, Istanbul
Tel (216) 358 4832
Fax (216) 356 2992
Architectural design.

Exotic
and
charming;

Agora

The grand buffet
offers you
a magnificent
eastern
feast
with delicate
western
touches.

The magic of
summer
captures
you on the
terrace.

Feel the Hyatt touch.



FOR RESERVATIONS AND MORE INFORMATION ABOUT HYATT REGENCY ISTANBUL PLEASE WRITE OR CALL
TAŞKİŞLA CADDESİ 80090 TAKSİM-İSTANBUL TEL. 90 - 212 - 225 70 00 FAX. 90 - 212 - 225 70 07

THE GRAND BAZAAR

ABDULLAH
L. CHALABI

MAISON FONDÉ EN 1880

*Period furniture
and fine jewellery*

Sandal Bedestan Sokak, 6
Kapalıçarşı, İstanbul
Tel 212-522 81 71
Mim Kemal Öke Caddesi, 17
Nişantaşı, İstanbul
Tel 212-225 0185

ALTUNTAŞ

Hasan & Ramazan Altuntaş

OLD & NEW ANATOLIAN
DECORATIVE HANDMADE
KILIMS

The Covered Bazaar
Yeniçeriler Caddesi
Çorlulu Ali Paşa Medresesi, 36/3
Beyazıt, İstanbul, Turkey
Tel (90-212) 512 41 94
Fax (90-212) 512 09 32
Sultanahmet
Arasta Çarşısı 43, Sultanahmet
(90-212) 516 20 11

ANATOLIAN CARPETS
Recommended by Frommer's
adnan & hasan
THE COVERED BAZAAR

HALICILAR ÇARŞISI 90, KAPALIÇARŞI,
İSTANBUL
Tel: (90-212) 527 98 87 or 528 08 85

GALERİ ŞİRVAN
ŞARK HALI VE KILIMLARI
Erol Kazancı

ORIENTTEPPICHE & KELIMS
ORIENTAL RUGS & KILIMS
ORIENTALISKA MATTOR & KILIMS
TAPIS D'ORIENT & KILIMS

Covered Bazaar, Keseciler Caddesi, 55-57
Kapalıçarşı 34440 İstanbul, Turkey
Telephone 90-212 520 62 24



BOOKS

DÜNYA GENÇLİK
MERKEZİ

Books, international magazines, stationery, office supplies,
gifts, sports equipment, musical instruments, CDs,
toys, kitchen utensils, photographic equipment, watches.
Valikonağı Caddesi 38, Nişantaşı, İstanbul.
Tel (212) 225 27 63 - 225 27 64 - 225 27 73
Ak Merkez, Etiler. Tel (212) 282 01 94

Librairie de Péra

Antiquarian Bookdealer
and Bouquiniste

Open daily Mon-Sat 10.00-19.00
Galipdede Caddesi, 22
Tünel, 80050 İstanbul, Turkey
Tel 90-1 245 4998

Books in major European languages
Experts on Turkish studies



Orientalist and Travel Books
AS-AL KİTAPÇILIK LTD AŞI
ÇİRAĞAN PALACE HOTEL KEMPINSKI
ÇİRAĞAN CADDESI 84, BEŞİKTAŞ, İSTANBUL
TEL 90-1 258 3377 EXT. 7780

EREN
Yayıncılık ve Kitapçılık Ltd. Şti.

*Publisher and Bookseller
specialising in Turkish and Islamic studies*

Main store: Tünel İstiklal Caddesi, Sofyalı Sokak 34,
Beyoğlu, 80050 İstanbul
Phones: (212) 251 28 58 - (212) 252 05 60
Fax: (212) 243 30 16

Branch: Sahaflar Çarşısı 16, Beyazıt, 34490 İstanbul
Phone: (212) 522 85 31

HOTELS

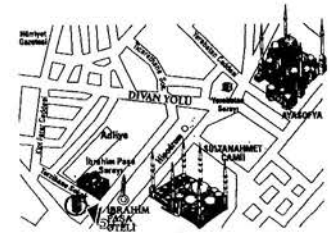
HOTEL
EMPRESS ZOE

A small artistic hotel in
the heart of the historical
quarter of İstanbul.

Akbıyık Caddesi, Adliye Sokak 10
Sultanahmet, İstanbul
Tel 90-212 518 2504 or 518 4360
Fax 90-212 518 5699

İBRAHİM PAŞA

OTELİ



TERZİHANE SK.5, SULTANAHMET, 34400 İSTANBUL
TEL 90-212 518 03 94 - 518 03 95 FAX 518 44 57

Bebek
HOTEL
*Your address
by the Bosphorus*

Cevdetpaşa Cad 113-115, Bebek, İstanbul
Tel (90-212)263 30 00 (2 lines) Telex 27201

TRAVEL SERVICES

RENT-A-CAR IN TURKEY
• Reasonable rates
• Wide selection of Fiat cars
• Superior serviceManager Tour
EXECUTIVE TRAVEL SERVICES

ABİDE-İ HÜRRİYET CAD 251, ŞİŞLİ, 80260 İSTANBUL
TEL 90-212 234 2223 - 234 2254 - 234 2256 - 234 5070
FAX 90-212 231 2908

RESTAURANTS & BARS



MAÇKA PALAS ISTANBUL 212 232 0451

An old Ottoman mansion turned into an elegant hotel. Gourmet Turkish specialities at the

Asitane Restaurant

HOTEL
Kariye

Kariye Camii Sok. 18, Edirnekapi
Istanbul - Turkey
Tel. (1) 534 84 14 • Fax: (1) 521 66 31

SILK & SILVER

GÖNÜL PAKSOY
EXCLUSIVE WOMEN'S FASHION DESIGN,
HAND-SEWN IN RAW SILK AND WOOL

ATIYE SOK 1/3, TEŞVİKİYE, 80200 ISTANBUL
TEL (212) 236 0209

GÖNÜL PAKSOY 'NEW'
THE YOUNG LINE: HANDWOVEN
FASHIONS IN PURE WOOL AND COTTON

ATIYE SOK 6/A, TEŞVİKİYE, 80200 ISTANBUL
TEL (212) 261 9081

ARGENTVM

ANTIQUÉ SILVER AND CREATIVE JEWELLERY

Bağdat Caddesi 312/1, Caddebostan, Kadıköy,
Istanbul. Tel 216 386 58 00

DELICACIES



BEBEK'S FAMOUS MARZIPAN
S. İşgüder
Cevdet Paşa Caddesi, 238/1, Bebek
Tel 263 5984

PRINTS & MAPS



Galeri Alfa Ltd.
Eski Gravür Harita & Kitap
Antique Books, Maps & Prints

Hacıoğlu Sokak 1, Fluzaga, Beyoğlu, 80060 Istanbul
Tel: (212) 251 16 72 Fax: (212) 243 24 29



OTTOMANIA

Old maps, Engravings & Rare Books

EREN LTD ŞTİ
Tünel, İstiklâl Caddesi,
Sofyalı Sokak 30-32, Beyoğlu, 80050
Istanbul.
Tel (212) 243 21 57 - 243 21 58
Fax (212) 243 30 16

PHOTOGRAPHY



PHOTO LABORATORY

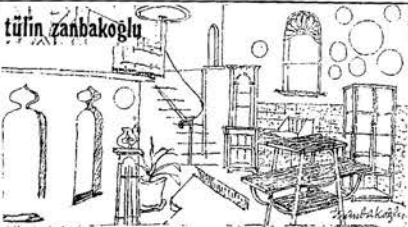
E-6 Slide developing

C-41 Negative developing

RA-4 Colour prints

English, French and German spoken
Hüsrev Gerede Caddesi 71, Teşvikiye.
Tel (212) 236 18 24 - (212) 259 08 10
Fax (212) 261 35 99

INTERIOR DESIGN



traditional design and book centre
inönü cad 63, ayazpaşa, taksim, istanbul tel 90-1 251 3565



COMPLETE ARCHITECTURAL DESIGN SERVICE,
INCLUDING CUSTOM DESIGN AND PRODUCTION
OF INTERIORS AND EXTERIORS.
ASSIGNMENTS AND PROJECTS ACCEPTED IN
TURKEY AND ABROAD.

CEMİL TOPUZLU CADDESİ, YEŞİLİRMAK SOKAK,
NİZAM APT. 12/3, SELAMİÇEŞME / İSTANBUL
Tel 90-216 358 4832 Telefax 90-216 356 2992
Tel 90-212 262 1848 Telefax 90-212 223 3935

FINE STATIONERY

KARUM

STATIONERY, BOOKS, ARTISTS' MATERIALS, OFFICE SUPPLIES

Akkavak Sok. 19/1, Nişantaşı, İstanbul
Tel: (90-212) 241 79 88
Tel/Fax: (90-212) 230 76 77

POSTERS, REPRODUCTIONS AND A CHOICE OF FRAMES

Akkavak Sokak 2-1/1 Nişantaşı, İstanbul
Tel: (90-212) 231 82 12

CORNUCOPIA ABROAD

LONDON
DAUNT BOOKS, HARRODS, TRAVEL BOOKSHOP,
DYALA SALAM, AL SAGI BOOKS,
FOUNTAIN BOOKS

PARIS
GAGLIANANI, W.H. SMITH, BRENTANO'S

USA
KATIE RIDDER (NEW YORK)
DARTMOUTH BOOKSHOP (HANOVER NH)

TURKEY
CORNUCOPIA IS SOLD IN OVER 100 SHOPS AND
GALLERIES IN MAJOR TURKISH CITIES AND RESORTS
CALL US ON 90-1 212- 248 36 07 FOR THE
NAME OF YOUR LOCAL STOCKIST.

Cornucopia is seeking stockists and
representatives in all major European and
American cities willing to promote the magazine
both to general readers and special interest
groups. If you could help, please write to:
Cornucopia,
CC 480, Mecidiyeköy, 80303 İstanbul, Turkey

ORDER VOLUME TWO OF THE MAGAZINE FOR CONNOISSEURS OF TURKEY

CORNUCOPIA

THIS SIXTH AND FINAL ISSUE OF VOLUME ONE HAS BROUGHT YOU THE WORK OF WORLD-RENOVED PHOTOGRAPHERS: FRITZ VON DER SCHULENBURG, SIMON UPTON AND ARA GÜLER.

THE WRITING, TOO, HAS BEEN BY DISTINGUISHED CONTRIBUTORS: PATRICIA DAUNT, WHOSE ARTICLE ON THE BOSPHORUS EMBASSIES IS THE COVER STORY, IS A FORMER BRITISH AMBASSADRESS. ANDREW BYFIELD IS A BOTANIST WHO WAS SENT TO ANATOLIA ON ASSIGNMENT FOR DHKD, THE RESPECTED TURKISH CONSERVATION BODY; ÖMER KOÇ IS A WELL-KNOWN BIBLIOPHILE AND BUSINESSMAN; JOHN FREELY IS THE AUTHOR OF THE CLASSIC GUIDEBOOK STROLLING THROUGH ISTANBUL; AND ANDREW FINKEL AND JOHN MURRAY BROWN ARE THE TURKISH CORRESPONDENTS OF, RESPECTIVELY, THE TIMES OF LONDON AND THE FINANCIAL TIMES. THE OTTOMAN BOOKBINDINGS ARE FROM A SUMPTUOUS SCHOLARLY NEW VOLUME BY AZIMUTH EDITIONS, LONDON.

IF YOU HAVE ENJOYED THIS ISSUE, WHY NOT TREAT YOURSELF AND A FRIEND TO THE COMPLETE VOLUME TWO? YOUR SUBSCRIPTION WILL BEGIN THIS AUTUMN WITH ISSUE SEVEN.

TO SUBSCRIBE FOR YOURSELF AND A FRIEND, SIMPLY COMPLETE THE FORM BELOW AND RETURN IT TO:

Cornucopia Subscriptions, CC 480, Mecidiyeköy, 80303 Istanbul, Turkey

OR, IF YOU LIVE IN CANADA OR THE UNITED STATES, TO:
Cornucopia Subscriptions (US), PO Box 269, West Islip, New York 11795-0269

SUBSCRIBE TO CORNUCOPIA

Rates for three issues (one year) post-paid

☐ TURKEY 450,000TL ☐ UNITED KINGDOM £16.50 ☐ EUROPE £18 ☐ US & CANADA \$27 ☐ FAR EAST \$40

Rates for six issues (two years) post-paid

☐ TURKEY 800,000TL ☐ UNITED KINGDOM £30 ☐ EUROPE £30 ☐ US & CANADA \$45 ☐ FAR EAST \$55

☐ FOR YOURSELF

My name (Mr/Mrs/Ms/Miss/.....) _____

My address _____

Tel _____

Fax _____

☐ Please send me Volume One back issues numbers 3 / 4 / 5 / 6 (Delete as appropriate), price £5 each post-paid.

☐ AND FOR A FRIEND A gift card will automatically be sent giving your name.

Name (Mr/Mrs/Ms/Miss/.....) _____

Address _____

Tel _____

Fax _____

☐ Please send Volume One back issues numbers 3 / 4 / 5 / 6 (Delete as appropriate), price £5 each post-paid.

☐ I enclose a cheque (Turkey, UK or US only) made payable to CORNUCOPIA for: TL/\$/£ _____

☐ Please charge my ☐ VISA ☐ EURO/MASTERCARD ☐ DINERS CLUB ☐ AMEX

Card number: _____ Expiry Date: ____/____/____ Signature: _____

A HERITAGE of
arrivals and departures.
CLASSIC CONNECTIONS



Like the gates of the Ottoman built Dolmabahçe Palace in Istanbul, Turkey
itself has seen a great deal of arrivals and departures - even before
the Hittites in 2,000BC. Today Turkish Airlines carries on that tradition with a
modern fleet of A340's coming from and going to more countries than
ever before. And being at the gates of East and West historically
means we know a thing or two about how to give travellers a warm welcome.



TURKISH AIRLINES
NEW HORIZONS IN COMFORT

PIERRE FREY

ÉTOFFES ET OBJETS COORDONNÉS

a Day of Design

VICKI HÜNAL

ATIYE SOKAK 7/4, AK APT, TESVİKİYE,

80200 İSTANBUL, TURKEY

TEL 90-212 247 32 06 FAX 90-212 231 5385

